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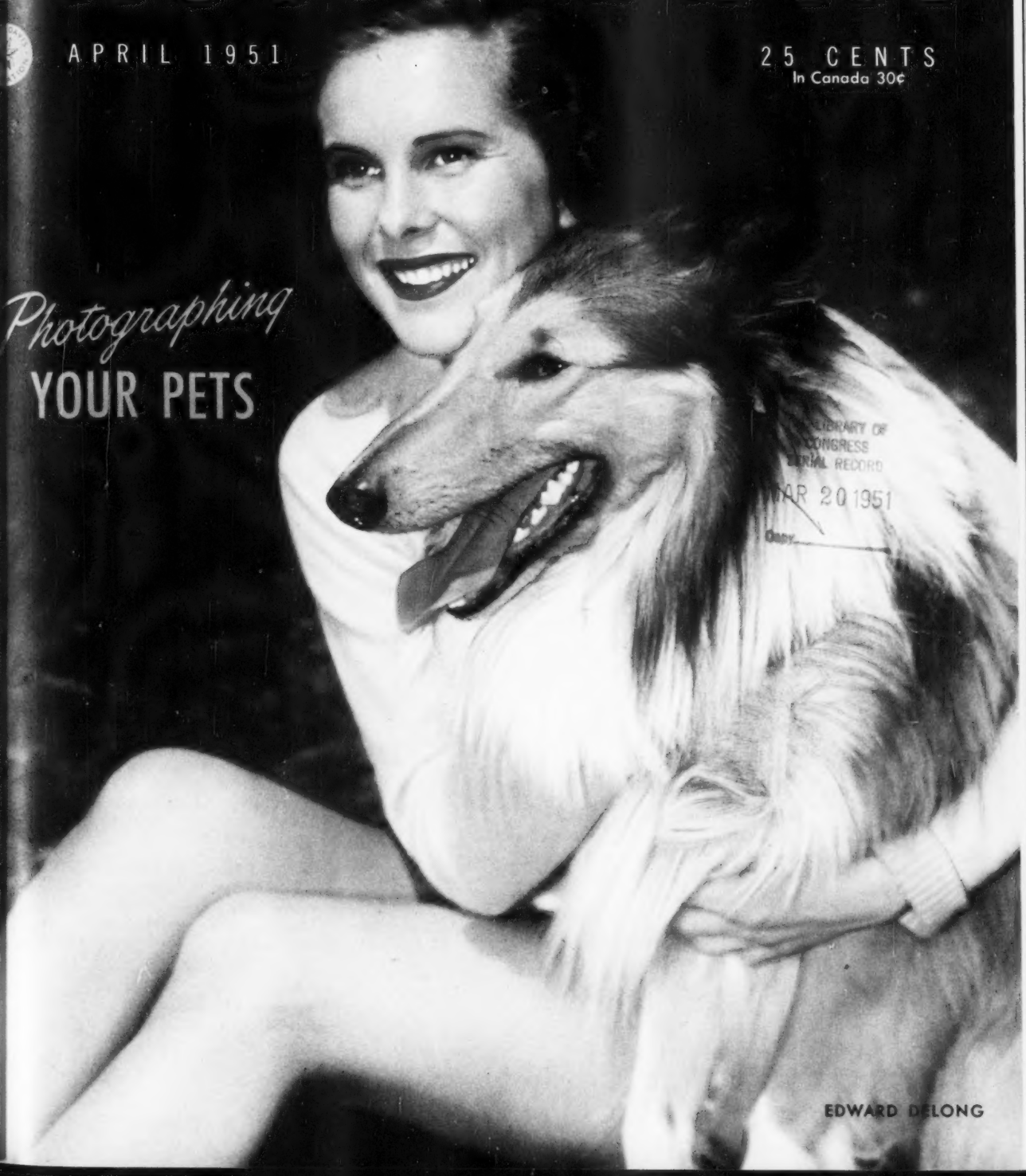

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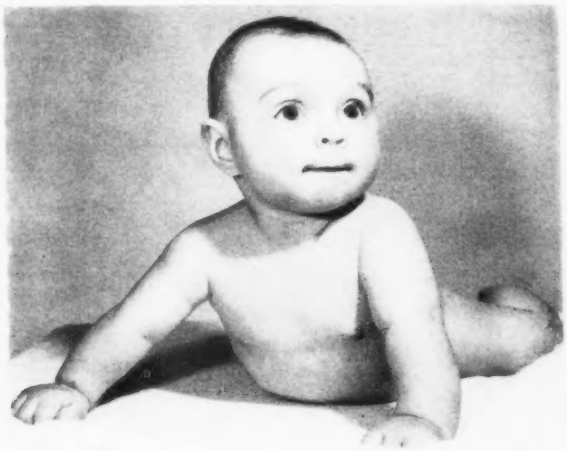

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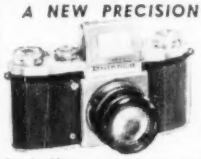

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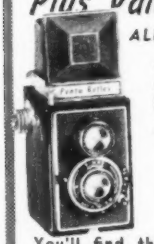

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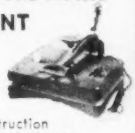

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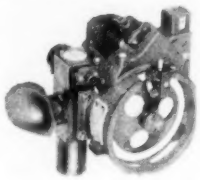

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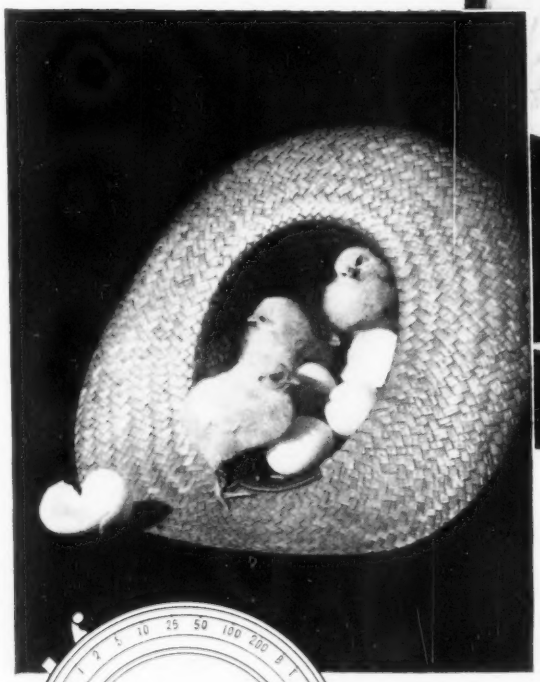

Charles Johnson used only one #5 Westinghouse bulb to photograph chicks. Speed Graphic was used at f.16 at 1/200th. Work with animals requires patience, skill, and usually a good measure of luck, too.

Jack Stolp, in an ingenious picture of a child, used a Graphic view camera at f.45 and 1/400th. One #22 and two #5 Westinghouse bulbs were used; back-lighting highlights face, also adds light to the background.

Close control of all technical elements is evident in these prize-winning pictures from the 1950 Westinghouse Photoflash Contest.

Both photographers used their cameras and lights to get wide variations in tone. With the child, three lights were used to emphasize the different textures. The small aperture, f.45, was needed so both child's head and reflection were sharp (to have overall sharpness, depth of field must extend from subject to mirror *plus* the distance from mirror back to subject). For the chicks, only one light was used. The different reflecting powers of the egg shells, straw hat, plus the soft contouring of the chicks, provided the tonal interest.

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LETTERS TO THE EDITOR

Halsman's xelfiellolt

Dear Sir:

I am an amateur, but I notice in your January issue that the professionals also are apt to make some comical errors. In the photograph of Halsman and his wife, he has made an error—and his Rolleiflex camera nameplate has given him away . . . The photograph is printed in reverse. Orchids to Bruce Downes and Halsman for a fine article, anyhow.

Max Stockham
Battle Creek, Mich.

● Backwards or not, who's to say? The negative was printed with its emulsion side towards the enlarger lens in the usual manner, but the image is reversed because the picture was taken in a mirror in the first place. If Halsman had wanted to try to conceal the fact that it was a mirror picture, he could have reversed the negative in printing.—Ed.

Word from a Winner

Dear Sir:

The bonds and trophy arrived in good shape and we perpetuated the event by taking the enclosed picture which you can have for your rogues' gallery. The camera in my left hand is the 39-cent Univex that got me

interested in photography 16 years ago, and the Aero Ektar is the piece of glass that helped me win the prize . . . It was an ideal sendoff for my free-lance career . . . Winning the top spot in color represents the fulfillment of one of my most cherished photographic ambitions, so the event has a very deep sentimental value as well as the practical aspects that go with it . . .

Glen Fishback
Sacramento, Calif.

● Now that contest time has rolled around again, we are glad to print this letter from the winner of first place in the color division last year. Old-timers will remember Fishback's pictures, first submitted as an amateur over ten years ago. He turned professional to go into news photography, then opened his own studio in Sacramento. Now he is leaving the studio to do free-lance magazine work. Our best wishes go with him.—Ed.

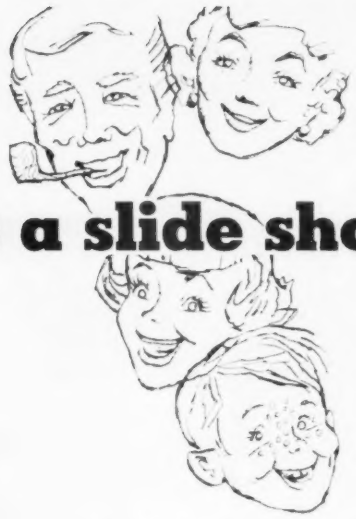
From Down Under

Dear Sir:

. . . May I take this opportunity to thank you for the awards in the 1950 POPULAR PHOTOGRAPHY picture contest, and to say how much we appreciate your accepting entries from out-of-the-way parts of the world like New Zealand. With all good wishes for the continued success of your very fine magazine . . .

W. R. B. Watson
Wellington, N. Z.

● We are proud that these contests attract entries from all over the world. Our aim is to bring to readers of the magazine the best pictures being made—regardless of where or by whom they are taken. The 1951 POPULAR PHOTOGRAPHY contest is announced on pages 82 and 83 of this issue.—Ed.



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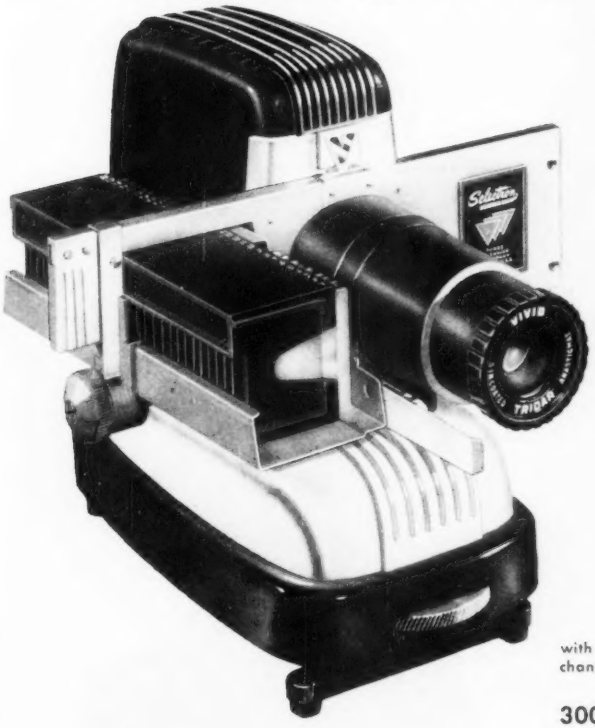

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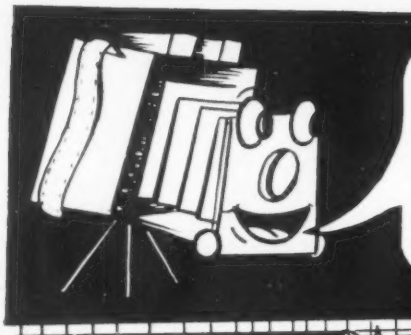

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Leitz Nooky Attach	45.50	29.50	22.00
Leitz Model 111F Flash	28.00	. .	. .
Jen Leica Flash Type II	35.50	24.50	17.00
35mm f3.5 W.A. Summaron ctd.	123.20	94.00	75.00
135mm. Hektor f4.5 ctd.	175.00	109.00	80.00
Contax 11A, f2 ctd. Sonnar	385.00	255.00	210.00
Contax S, f2 T ctd. Biotar	475.00	289.00	240.00
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Bolsey B, rfdr f3.2 ctd.	. .	34.50	25.00
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Kine Exacta I, f3.5 Tessar	. .	89.50	75.00
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Minox II Spy Camera, f3.5 ctd	74.50	55.00	40.00
Super Ikonta B F2.8 Ctd. Tessar, Synchro	232.00	124.00	100.00
Super Ikonta C F3.5 Ctd. Tessar, Synchro	186.00	119.00	95.00
Medalist I, f3.5 Ektar ctd.	. .	89.00	75.00
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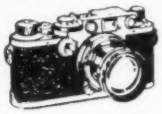

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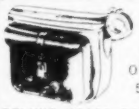

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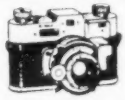

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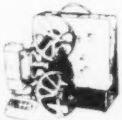

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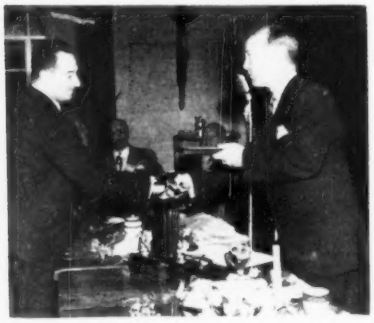
By A. J. Eziekson

For outstanding aviation photography during 1950, three U.S. newspaper photographers were honored by Trans World Airlines in the annual aviation writing



Nat Fein, left, accepts congratulations, a check and a plaque from Governor Pyle of Arizona. Fein won top black-and-white honors in a TWA sponsored photo contest.

and photo competition. Top awards in the competition, climaxed by an awards dinner at Phoenix, Arizona, went to: Nat Fein of the *New York Herald-Tribune*, for the best black-and-white picture published in a newspaper of more than 50,000 circulation. Emil Herman of King Features, New York, for the best black-and-white published in magazines or Sunday newspaper magazine sections. His prize

This dejected-looking fellow is Howard J. Vallentyne, Jr., *Seattle Times* staff photographer, standing alongside his car in a mudhole. The situation developed when *Times* city editor Henry MacLeod assigned Vallentyne to bring in pictures depicting mud conditions. Georg Meyers, a reporter who went along on the assignment, took the photo with Vallentyne's camera. MacLeod used it in 3 columns.

winner appeared in the *New York Sunday Mirror*. Dave Wallin, *St. Louis Post-Dispatch*, for the best color photo. Awards totaled $2,000 in cash, plus trophies and plaques.—

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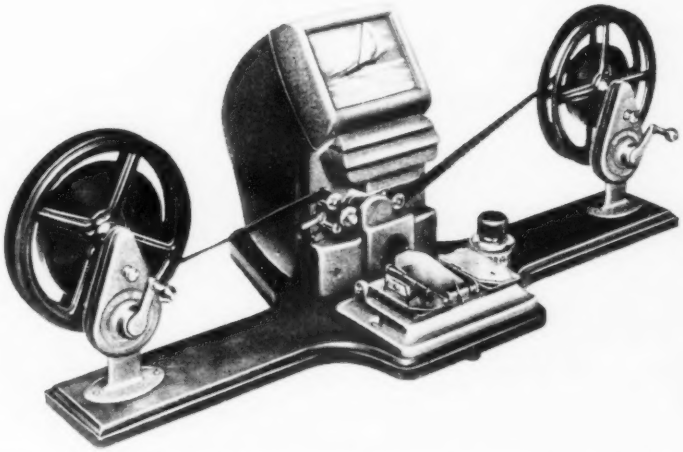

Illustrated—Craig Senior Editor Combination with Projecto-Editor, Senior Rewinds, Senior Splicer, Safety Film Cement, mounted on Hardwood Base. Made for 8 mm. or 16 mm.

WHAT kind of audience reaction do you get when you show home movies? Are friends genuinely enthusiastic — or do they make excuses to leave early? Think how you can give your present movies dramatic new interest by editing them and arranging them in story-telling sequence. For example, you can create a fascinating movie showing the year by year growth and development of your children. Pictures of vacations, auto tours, fishing trips, etc., become twice as spectacular when you eliminate the not-so-good sections—balance long shots with close-ups—and give them smooth continuity.

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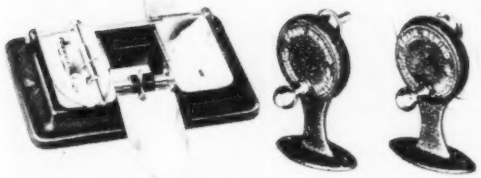

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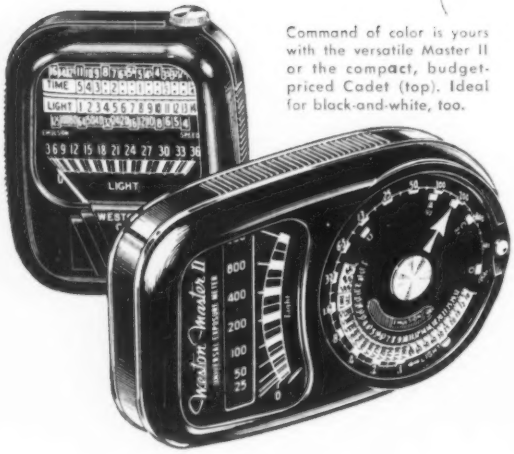

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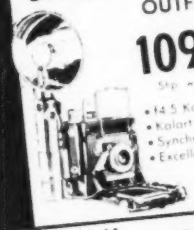

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A: Camera equipped with Flash Shutter, requires only simple attachment for flash pictures.
RF: Built-in coupled rangefinder assures quick, accurate distance setting. No guesswork.

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ARGUS A2, f4.5, bi-in exp mtr		14.95
ARGUS C3 OUTFIT, f3.5*, RF, Flashgun and Deluxe case	66.50	44.50
ARGUS 21, f3.5*, Wareflex	59.50	29.95
BOLSEY B2, f3.2*, RF	73.50	49.50
BOLSEY C Twin Lens, f3.2*, RF	109.50	69.50
KODAK 35, f4.5*, RF	86.75	54.50
KODAK FLASH BANTAM, f4.5*	57.50	34.95
KODAK RETINA, f3.5		32.50
KODAK RETINA II, f3.5, RF		69.50
KODAK RETINA IIB, f2*, RF		114.00
KODAK PONY 135, f4.5*	34.75	23.50
STEREO REALIST, f3.5*, RF	162.50	124.50
VOIGTLANDER VITO, f3.5*		27.50
ZEISS IKONTA 35, f3.5*	70.00	44.50
ZEISS CONTESSA 35, f2.8*, RF, T, built-in exp. meter	195.00	
LEICA C, f3.5, Elmar		59.50
LEICA D, f3.5, Elmar, RF		89.50
LEICA IIIC, f3.5, Elmar, RF	259.00	139.50
LEICA IIIF, f2*, Summitar, RF	385.00	
LEICA IIIc, f2, Summitar, RF	276.50	159.00
CONTAX II, f2, Sonnar, RF		149.50
CONTAX IIa, f2*, Sonnar, RF	405.00	265.00
CONTAX IIa, f1.5, Sonnar, RF	476.00	310.00

Average Shipping Weight 6 lbs.

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85mm f2 Sonnar telephoto		159.50
135mm f4 Sonnar telephoto		99.50
CONTAX Universal Finder		37.50
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CONTAX Model	49.50	
LEICA Model	49.50	

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	NEW	USED
ROLLEICORD II, f3.5		79.50
ROLLEICORD III, 1951 Sync. Model, autoloading, f3.5*	119.50	
ROLLEIFLEX, f3.5 Tessar		99.50
AUTO ROLLEIFLEX II, f3.5		139.50
AUTO ROLLEIFLEX K Synchro, f3.5* Zeiss Tessar	260.00	189.50
ARGOFLEX EF, f4.5* Anigat	66.50	39.95
KODAK REFLEX II, f3.5*	155.00	99.50
ZEISS IKOFLEX IIa, f3.5* Tessar	164.00	114.50

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	NEW	USED
VOIGTLANDER BESSA 2¼x2¼, f3.5		39.50
ZEISS SUPER IKONTA B 2¼ x 2¼, latest, f12.8*, RF	232.00	149.50
ZEISS SUPER IKONTA BX 2¼ x 2¼, f12.8, RF, bi-in exp mtr		154.50
TOURIST 2¼x3¼, f4.5*	71.00	49.50
KODAK MEDALIST II, f3.5*, RF	312.50	169.50
VOIGTLANDER BESSA 66, f3.5		44.50

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8mm CAMERAS

	NEW	USED
B & H AUTO 8 Magazine loading, 2 lens turret, f1.9 12", and 2½", f13.5 tele lens, complete	284.15	179.50
REVERE RANGER, f2.5	74.50	37.50

Average Shipping Weight 9 lbs.

8mm PROJECTORS

	NEW	USED
BELL & HOWELL REGENT, 500 Watt	159.95	99.50
DeJUR "750", still and reverse	149.50	89.50
KEYSTONE K-68, 750 Watts	99.50	69.50
KODASCOPE 8-33, 500 Watts	65.00	44.50
REVERE 90 Deluxe	144.50	79.50

Average Shipping Weight 25 lbs.

16mm CAMERAS

	NEW	USED
BELL & HOWELL 70DA, three turret, complete with 1", f1.9 35mm wide angle, 3", 10 tele photo lens	486.00	259.00
CINE KODAK MAGAZINE, f1.9 housing		109.50
SIMPLEX Cassette f2.3		49.50
KEYSTONE MAGAZINE K-50, f3.5	129.50	79.50

Average Shipping Weight 35 lbs.

16mm PROJECTORS

	NEW	USED
BOLEX G8-16, 750 Watts	331.00	199.50
KODASCOPE 16-10, 750 Watts	129.50	79.50
KEYSTONE A-82, 500 Watts	112.50	69.50
REVERE 48, latest, 750 Watts	167.50	89.50

Average Shipping Weight 35 lbs.

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	NEW	USED
ARGUS 100W PA100, 2x2		18.95
GOLDE NuMANUMATIC, 2x2, 500W, blower	54.50	39.50
GOLDE REFLEX 2¼x2¼, 300 Watts	74.98	49.95
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NORWOOD DIRECTOR	31.95	19.95
GENERAL ELECTRIC DW-68	24.50	16.95
GENERAL ELECTRIC PR-1	32.50	19.95
WESTON MASTER II	32.50	19.95

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Let's Talk PHOTOGRAPHY

By BRUCE DOWNES

PHOTOGRAPHERS may be divided roughly into two major groups: 1) Those whose photographs most pronouncedly reveal their personalities, and 2) those who seem most detached from subject matter. All categories are suspect, of course, but they are also convenient as an aid to sensible discussion. Just so we might go further, let us say that the first category embraces those who strive to interpret subject matter, and the second those who strive to record or report it. The latter are, or should be, the photo-journalists, the former the creative artists.

These two categories obviously overlap. There are any number of photo-journalists who try to interpret subject matter whether or not you think they should. But this is beside the point of this discussion. These categories are reasonably sound and might easily supplant those that have, like barnacles, accumulated on the underbelly of photography during the past century. I refer to such pigeon-hole adjectives as *pictorial, documentary, architectural, portrait, news, commercial* and add-your-own. My two major categories cut through all of these.

Once a photographer has decided whether he wants to be a detached recorder of subject matter or an interpreter, he does not have to be in the least concerned whether what he does is pictorial, architectural, journalistic or whatever. He will either record or interpret the world as he finds it, letting the prevalent classifications go hang. There is, of course, no such thing as absolute, detached recording with a camera, for there must, except perhaps in passport photography, always be selection of both subject matter and point of view, which involves the intervention to a degree of personality and therefore interpretation of a sort.

I was reminded of these categories by two extreme examples of camera interpreters who had successive exhibitions at the Camera Club in New York in January and February. They were Clarence John Laughlin and Arnold Newman, both of whom transform what confronts them into pictures conspicuously colored by their own vision and imagination. Although grouped together as camera interpreters, these two men have almost nothing else in common. Where Laughlin is concerned with the history and decadence of Louisiana's plantation culture, Newman's preoccupation is with portraiture, especially the portraiture of painters, writers and musicians.

Laughlin attempts to recall the past in his pictures of decaying plantation houses and graveyards. He employs the camera to create symbols with which his visual poetry is replete. And in these very personal pictures we can sense the nature of the man behind the camera, who is fascinated by the material desolation around him. They seem to reveal an intense desire to return to the glory and grandeur of a dead culture. For in Laughlin's pictures, though made in the atom age, the nostalgic dream has, like dank tropical growth, choked out all semblances of human life. In these pictures the past swallows up the present and when a person does appear (it is always a woman) she is a model used as a contrived evil symbol in Laughlin's miasmic dream.

Arnold Newman's portraiture is interpretation of a quite different order.

(*Continued on page* 100)

Arnold Newman's portraits are harmonious arrangements of a subject's face and symbols of his environment. This one is of Joseph Blumenthal, a noted publisher of fine books.

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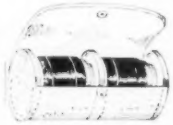

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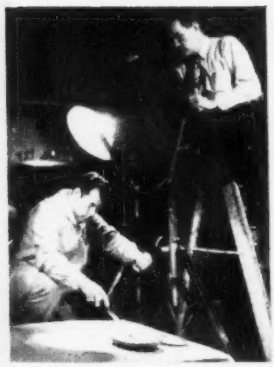

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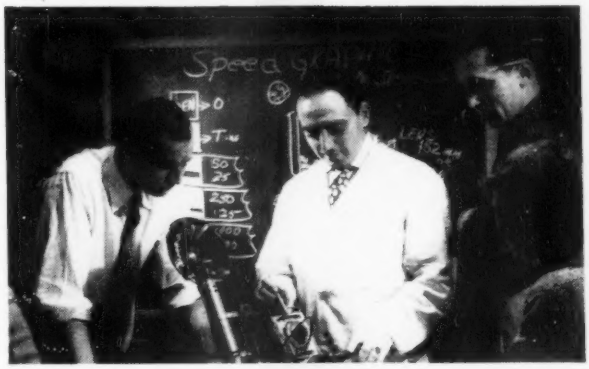

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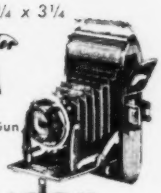

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The MAGAZINES

By the Publications Committee, American Society of Magazine Photographers

MARTIN HARRIS, former alternate treasurer, has been appointed as the Society's executive secretary by the American Society of Magazine Photographer's board of governors. Harris, an active freelance photographer in the New York area since 1938, suspended his photographic work to devote full time to the problems of the Society. Just prior to World War II, Harris was a staff photographer on the newspaper *PM*, and during the war worked on *Stars and Stripes*. After the war he returned to *PM* and a year later resigned to freelance. He has been particularly active in the affairs of the Society and will continue as editor of the *ASMP News*, a position to which he was appointed in July 1950.

Martin Harris

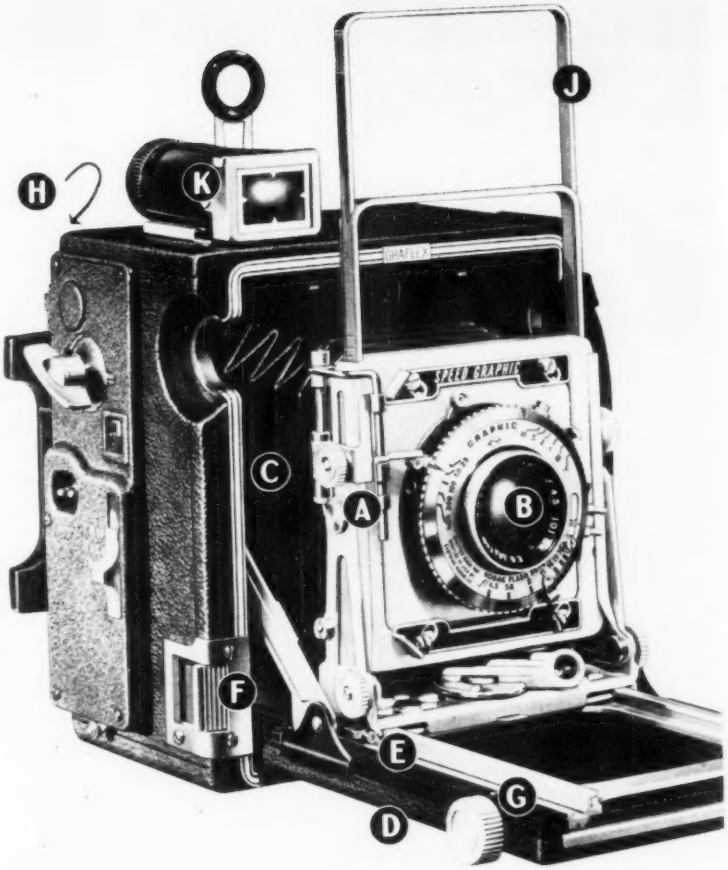
* * *

JERRY COOKE's sixteen pages of pictures of Milwaukee industry in the November *Fortune* touched off a bang-up promotional affair there recently when *Fortune* and Milwaukee joined forces for mutual publicity. The pictures, some blown up to 10x12 feet, were placed on exhibition at leading department stores in settings created by Yale Professor of Design Gilbert Switzer. The exhibition was the focal point of what Milwaukee's Mayor Zeidler proclaimed as "Made in Milwaukee Week" after the title of the portfolio, and it was advertised by a huge electric sign atop the city hall that spelled out *Fortune* Salutes Milwaukee Industry.

Wisconsin's Governor Oscar Rennebohm greeted Cooke, along with Time Inc., President Roy Larsen, *Fortune* Publisher C. D. Jackson, Art Director Leo Lionni, Editors Furth and Harris, and six other Time, Inc., representatives, at a banquet where 275 local industrialists previewed the picture display. Publisher Jackson summed up Cooke's work in his banquet speech by saying: "We hope the whole country will be aware of the industrial majesty we have uncovered in this city." An estimated 15,000 Milwaukeeans attended the exhibition before it closed. The *Milwaukee Journal* reproduced several of Cooke's pictures in color in its coverage of the festivities.

* * *

CLARENCE JOHN LAUGHLIN, our New Orleans member, is cruising the Atlantic seaboard along with a circulating show of his photographs. His work was hung in the Institute of Contemporary Arts in Washington, D. C., the Massachusetts Institute of Technology, and at the Camera Club of New York; from there it went to St. Louis.—▶



A. CONTORTIONIST FRONT. For corrected perspective whenever you want it, you'll like the movable front of your Graphic camera. Simple, positive controls let you raise or lower the lens, shift it from side to side, or tilt it to correct focus and to increase depth of field. Great for architectural, scenic, table-top work, and many other subjects.

B. INTERCHANGEABLE LENSES. An important feature of all Graphic cameras is the speed and ease with which lenses can be switched. A quick flip of the slide locks, and your lens board is removed and ready to be replaced with one of the fine portrait, wide-angle, telephoto, or other special purpose lenses. For the best picture every time you'll want the right lens, and Graphic makes it easy to switch them!

C. DOUBLE EXTENSION BELLOWS. For extreme close-up work, your Graphic camera has a bellows which extends to more than double the focal length of the standard lens! With bellows extended the standard lens can give a full-sized copy! Of course, special lenses may also need the added usefulness of the double extension bellows. A fine feature.

D. DROP BED. As an aid in correcting perspective in conjunction with the tilting lens board, and for use with wide-angle lenses, your Graphic has a camera bed which drops down and locks firmly while retaining the link between the track and focusing knobs. It's a small detail, but there are times when it makes the difference between a fine picture and a failure. You'll get that fine picture with your Graphic!

E. FOLDING INFINITY STOPS. You'll find two set stops on the bed tracks, that bring the camera front into exact calibration with the Vernier focusing scale, and squared with the film plane, where it is secured with the locking lever. These stops fold back to allow the camera front to move farther forward when needed. You can have as many as three sets of stops installed to give quick calibration with different lenses. A useful, original feature!

F. BODY SHUTTER RELEASE. For extra stability when the Graphic is hand-held, you'll find a shutter release set into the right hand corner of the camera body. It gives you solid support for the camera at the instant of exposure . . . another well-planned Graphic detail. The Speed Graphic provides, in addition, a selector control which gives instant choice of front or rear shutter from the same release.

MULTIPLE FOCUSING CHOICE. For viewing the picture field and for razor-sharp Graphic focus, these fine cameras offer a real choice. **G.** There's the accurate Vernier type focusing scale on the camera bed . . . **H.** the ground glass focus through the lens . . . **J.** the folding open frame viewfinder with parallax correction . . . **K.** the tubular optical viewfinder with parallax correction *(optional on the Century Graphic)* . . . and the coupled Kalart rangefinder *(optional)*. Use any one, or use them together as extra checks . . . you can't miss with a Graphic.

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See your dealer today or mail the coupon for full details

FROM ANY ANGLE . . . IT'S THE GRAPHIC! You must see the Graphic cameras, and use them, to fully appreciate their many advantages. Although loaded with the many features, the great choice of focus, viewfinding, shutter release, film types, and other elements that make for versatility, the Graphic camera is built for easy operation. That's why America's press cameramen use and prefer them, find them ideal for quick, sure, simple operation that cuts adjustments and "fiddling" to a minimum. You can use it like an ordinary folding camera, with excellent results. But the added features are there when you need them!

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TOOLS & TECHNIQUES

By NORMAN C. LIPTON

A round-up of recent developments and significant trends

"Speedlight" Enlarging Source. An enlarging system that uses an electronic-flash light source with 1/5000 second duration has been perfected recently by the U.S. Navy. The rolling of ships at sea and the vibration of power plants and other operational gear had made the production of sharp photographic enlargements difficult if not impossible with conventional procedures. This is a development that can't help but find its way into civilian photography some day. Many of us who are engaged in precision work contend daily with equally disruptive "darkroom demons"—ventilating fans that jiggle the work-table; heavy street traffic that keeps adjoining buildings and their content in a state of continual vibration; footfalls in nearby rooms that shake the enlarger while it's "doing its stuff." A number of cushioning and shock-absorbing devices have worked quite satisfactorily, but electronic flash sources offer greater working freedom. We *should* have a choice eventually between ready-made electronic flash enlargers and inexpensive enlarger adapters that harness the motion-stopping abilities of speedlight exposure gear.

The standardization of many items of photographic equipment, materials, and procedures is practically taken for granted by the consumer public today. In the "dark ages" before 1938 when ASA Sectional Committee Z38 on Photography was founded, uniformity of dimensions and interchangeability of accessories among different manufacturers' products were "purely coincidental." In developing and publishing 135 standards for photography during the past eleven years, Z38 became the largest and most active sectional committee in the American Standards Association. Last November 30, in the interest of greater efficiency, Z38 was formally dissolved and its universe of photographic subject material was distributed among four new full-fledged sectional committees which are being designated: PH1—Films, Plates and Papers; PH2—Photographic Sensitometry; PH3—Photographic Apparatus; PH4—Photographic Processing. The sectional committee on Motion Pictures has been redesignated as PH22.

Lenses Affect Color "Tone." According to the Christmas 1950 issue of *Leica Photography* magazine, Leica camera owners have been inquiring why color pictures made with Leitz Elmar lenses (Elmar 50 mm and 90 mm) have a "colder" tone than those made with lenses of the Leitz Summitar group (Summitar 50 mm and Summaron 35 mm). The editors attribute this to the fact that, in contrast to the standard crown and flint glass components of Elmar-type lenses, the Summitar type require the use of dense crown and flint glass, which have a faint yellow coloring, to achieve maximum spectral correction. The yellow coloring absorbs some of the shorter "cold" wavelengths of light, thereby producing a faint warmish color tone. [This explanation sounds reasonable enough. What about other lenses?]

Kodachrome Sheet Film "Out." Oft repeated rumors in the British press that the "perfection" of Ektachrome spelled the end of Kodachrome Professional Sheet Film became a hard fact with Eastman's recent announcement that the latter would be suspended on June 1, 1951. Today, Ektachrome offers practically everything that Kodachrome does—color saturation and overall brilliance—plus a variety of controls that skilled individuals and commercial color technicians have learned to apply when processing exposed Ektachrome. These include the manipulation of hue, color value, contrast, and emulsion speed—most of which were predetermined with factory-processed Kodachrome. In fact, several commercial laboratories now offer professionals an increase of Ektachrome emulsion speeds of one to two full stops without loss of quality. Naturally, pre-standardization is necessary.

The Eastman announcement states that factory-processed Kodachrome will continue to be available in "miniature" and in 8 and 16-mm cine rolls which is an obvious admission that the apparent granularity of Ektachrome, which is no problem at all in the professional sizes, can't be solved for the immediate present.

There's no doubt that Kodak is now free to do all sorts of wonderful things with Ektachrome. Would it be too much to hope for a home-processed Ektachrome print material?

Odds & Ends. A new system for controlling contrast in Dye Transfer printing is now being recommended by Kodak technical representatives. Instead of adding varying quantities of "C" solution to the matrix-film developer, the worker now varies the proportions of "A" and "B" stock in the working solution and adjusts exposure correspondingly. A similar change in contrast control for Flexichrome Stripping Film is also being recommended. Details will be found in instructions packaged with the respective films since mid-January this year.

. . . Ansco is now marketing a new "Universal First Developer" which is equally suitable for the processing of Ansco Color Reversible Film and Printon. It comes in five sizes, from 1 quart to 10 gallons, at the prices formerly charged for Ansco Color Printon First Developer. A replenisher for the Universal developer is also being supplied, but only in 10 gallon quantities.—►

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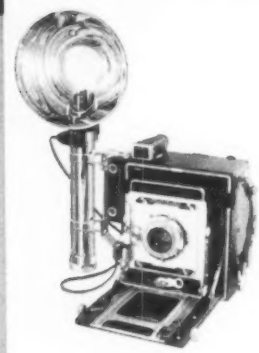

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WARD PEASE DISCUSSES

FUN WITHOUT A CAMERA

ALL the fun of photography is not to be found in making pictures. In his contacts with others who pursue the world's best hobby, the amateur enjoys many interesting experiences. Some of them can bring a glow of satisfaction which makes it all worth while. Others indicate the very odd turns that chance can take. I think a few examples from my own experience may make pleasant enough reading to justify recording them here this month.

Camera club activities naturally are responsible for many such incidents and the first that I have to tell about happened in an earlier day in Chicago's Fort Dearborn Camera Club, where I have been a member for some time. One of the members of the club was on the jury of the Chicago International Salon of that year. After the judging was completed he went through the reject pile and picked out those prints which he recognized as being the work of others in the club. These he took back to the club quarters and dumped on a table there.

This would not make much of a story except that someone forgot to lock the door to the club rooms and person or persons unknown got in and raided that pile of prints. Nearly all of us lost a print or two—except the one who was undoubtedly the leading pictorial worker in the club at the time. Do you think he was happy about that? No, he was madder than a wet hen because somebody wouldn't even steal his rejected prints!

Along about the same time I encountered one of those heart-warming incidents of the type which seem to make it all worth while. At the annual dinner of the camera club I sat with Will Kelly, then president of the Chicago Camera Club, who was there as a guest. During the conversation he mentioned that he had been looking over the annual salon of the Royal Photographic Society of London which in those days went on tour and was then hanging at his club. He said that he had observed that the prints in the show were outstanding in print quality and he felt that the English photographers no doubt had better printing papers available to them. I said that I had intended to visit the show the next day and that I would have a special look at the print quality to see if what he had said was true.

That next day, after I had been looking at the prints a while, I was joined by F. M. Tuckerman and John Skara of the club and a young lady who had been watching over the show. I told them of my conversation with Kelly and remarked that it seemed to me that whenever I noticed a print with really good quality and stepped up to read the photographer's name, it nearly always turned out to be one of our own American workers. Whereupon the young lady remarked, "Why yes, when it comes to print quality I don't think you can beat that print of 'Dune Crest' by Ward Pease from right here in Chicago." John and Tuck laughed and introductions followed.

One can meet lots of amateur photographers in unexpected places, but one of the oddest encounters that I have had might form the basis of another anecdote. Five years ago, while on vacation, my son and I were driving along the shore of Lake Michigan toward my

Dune Crest by D. Ward Pease has had a successful salon record, was taken in one of his favorite photo hunting areas.

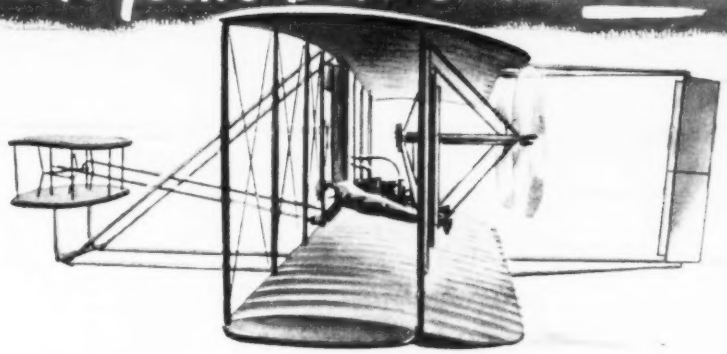
favorite sand dunes. This was territory that I had roamed with my camera on many happy picture hunts and where I had taken many successful pictures, including "Dune Crest," mentioned before. So far as I knew, no other pictorial photographer had been there since an uncle of mine back in the glass plate and carbon print days. I noticed a yacht sailing by and stopped the car while I went over to the beach to have a look at it, taking no camera with me.

While I was there two gentlemen carrying cameras, total strangers to me, walked up and asked if I could tell them where the best dunes for picture hunting might be found in the vicinity! The upshot of it was that John Maker and Wilson Dunn, of Silhouette Camera Club of Detroit, and I spent the rest of the day together in the dunes and had a grand time of it. I still wonder how one can spot an amateur photographer when he is not carrying a camera.

That may be coincidence enough, but four years later my son and I were picture hunting in the same territory—and ran onto Dunn again. It was the first time he had been in the vicinity since that first meeting.

Some of the most interesting aspects of photography have little to do with actual picture taking, but they all contribute to the fun of being an amateur.—

Six years before the first airplane...



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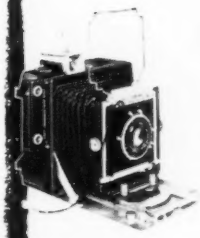

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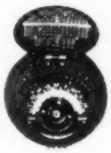
Camera with F:4.5 Voigtar lens (1/25-1/200), built-in sync $98.50
4x5 camera only $84.50



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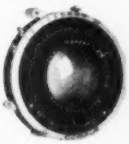

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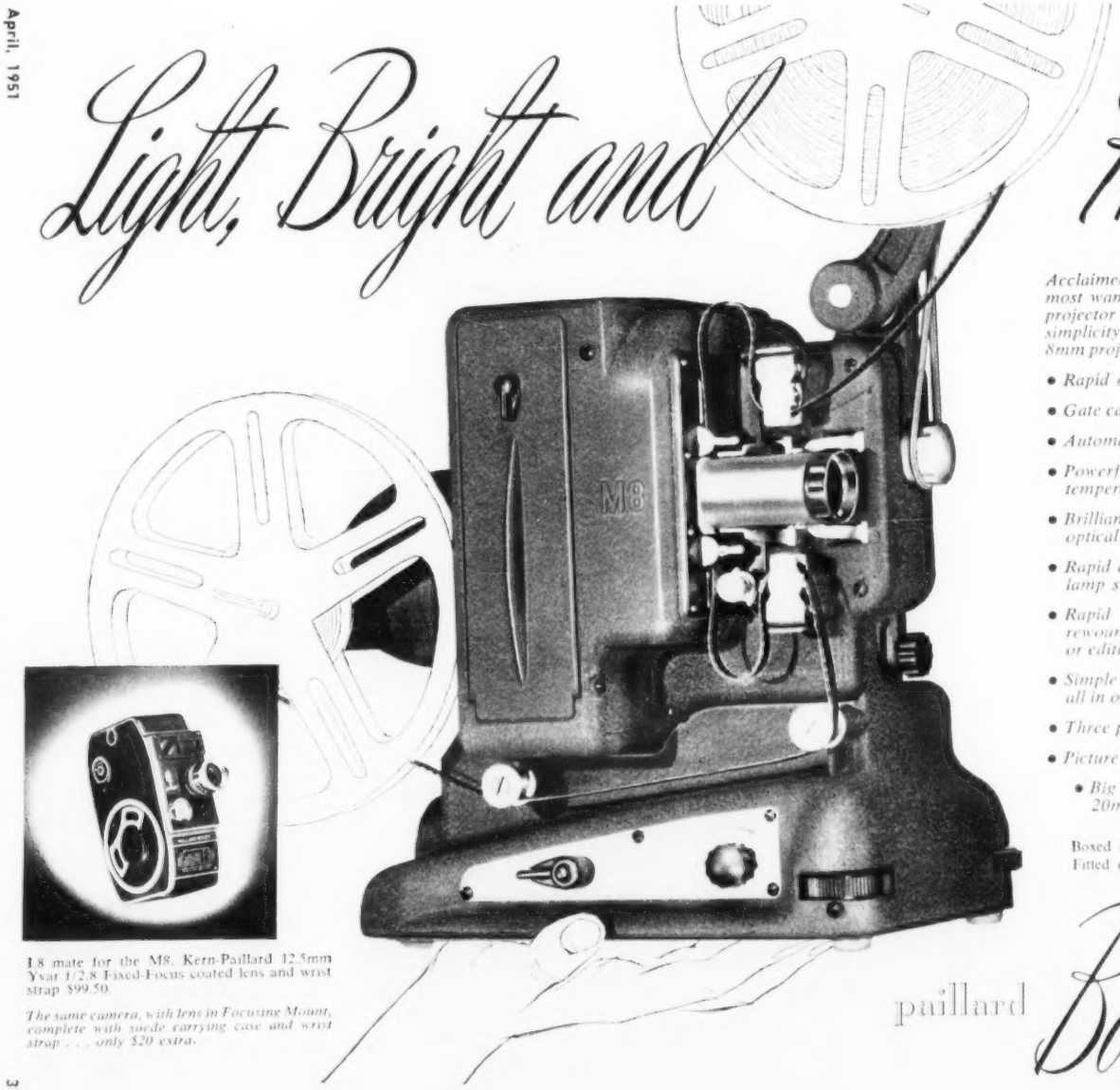

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CANDID SHOTS

by the Editor

WE ARE happy to announce the exciting photographic event that camera owners throughout the world have been waiting for—POPULAR PHOTOGRAPHY's 1951 annual competition. The big $25,000 International Picture Contest is open, and once again you have an opportunity to win big prizes and world-wide recognition for outstanding photographs. The contest is open to camera owners everywhere. Its purpose is to bring to light the best pictures—dramatic, unusual, story-telling. It has been the aim of POPULAR PHOTOGRAPHY to show you such photographs during the past months, and to tell how they are made. Now you have the opportunity to cash in on your past efforts or plan some new pictures for this 1951 contest.

There are generous prizes in both the color and black-and-white divisions, ranging up to $2,000 in U. S. Savings Bonds. In addition, top winners will receive handsome trophies or plaques, and every winner in both divisions will be awarded an attractive Certificate of Merit suitable for framing. The contest closes July 14, so don't delay; plan your entry now! For full details, contest rules, and entry blank, turn to page 82.

OF COURSE we can't tell you whose pictures are going to take the top honors in this big competition, but we're glad to pass along some valuable hints that may help *you* to become one of the lucky winners:

1. Be sure to read the Contest Rules carefully. They govern the conditions under which your entry is accepted.
2. Prepare each entry in accordance with the simple requirements and send it to the Contest Editor before the deadline.
3. Remember that the judges will look for good print quality, interesting subject matter, new ideas.
4. Ordinary pictures will have more competition than unusual shots, so send in your best.
5. Get an early start; go through your prints and transparencies now. Or if you have been planning a special picture project, allow ample time to complete it before the closing date.

Best of luck to all contestants!

"Wow! Get a load of that fat, bald-headed guy throwing the snowball."

WE WANT to remind you that the next issue will feature the 1951 Directory of Photographic Equipment. As you know, this is the big compilation that amateurs, professionals, dealers, and many other persons consider the most valuable reference guide of its kind. Here you will find listed all major photographic equipment—cameras, projectors, enlargers, printers, exposure meters, and other items—each one illustrated and described. In addition there are handy and informative reference charts listing films, lenses, and printing papers—just to mention a few. If you are not a subscriber, be sure to reserve a copy of the May issue of POPULAR PHOTOGRAPHY at your camera store or newsstand.

IN this issue: an exciting underwater shot in full color by Joe Costa; a fine selection of intimate fashion illustrations by New York's Lillian Bassman; for indoor shooting, a tabletop project; all about the Metropolitan Camera Club Council and how this and similar organizations aid member clubs; and a selection of outstanding European pictures.

For tips on how to get appealing pictures of pets, see the article on page 52. Edward DeLong's fine color shot of two kittens, referred to in this article and planned as a cover picture to accompany it, will be a color insert in next month's issue instead.

ONE of our objectives is to promote an interest in photography among the teen-agers, and you no doubt recall that we discuss the subject every now and then. Well, now for a word about the older folks. During a recent research project it was reported that among men of sixty, those who had "active hobbies" such as photography, gardening, or some craft, were found to have death rates 29 per cent lower than those who were "interested in hobbies but not active," and about 35 per cent lower than those who "had no hobby." These facts were discovered by the University Research Corporation, which worked four years with thousands of middle-aged and elderly persons and probed thousands of case histories. It's nice to know that if we stick to our hobby and are still active at 60, we may expect to average another 16 years of life, whereas if we drop our hobby before then we may have only 13.8 more years to look forward to. Well, who said anything about quittin'?

Frank E. Fenner

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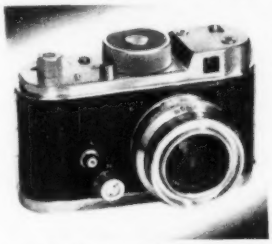

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Bolsey "C" Reflex, RF	109.50	68.00
Contessa 35 Tess. 2.8 R.F. Syn.	195.00	137.00
Kodak 35 Rfdr. F:3.5	86.75	52.50
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Leica IIIC, Elmar F:3.5	259.00	142.00
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35mm Elmar F:3.5 W.A.	96.00	64.50
35mm Summaron F:3.5 ctd. W.A.	123.20	88.00
50mm Summitar, F:2, ctd.	189.00	94.00
90mm Thambar, F:2.2	218.00	148.00
135mm Hektor, F:4.5	175.00	89.00
Imarect Universal View Finder.	49.00	29.50
Nooky for all 5 cm Lenses	45.50	32.00

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Contax II Sonnar F:2		148.00
Contax IIA Sonnar F:2, Synch.	405.00	255.00
Contax III Sonnar F:1.5		188.00
35mm Biogon, F:2.8, W.A.	168.00	116.00
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REFLEX

Argoflex EF, F:4.5 ctd., case	$ 66.50	$42.50
Ciroflex, F:3.5 Alphax	76.98	46.50
Ciroflex, F:3.5 Rapax	99.45	62.50
Ciroflex Rapax Synchro	119.70	83.00
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B&H Autoload F:2.5	189.95	124.00

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Keystone R8, 500W	84.50	52.00
Revere DeLuxe Mod. 90, case.	144.50	92.50
Revere Mod. 85, 500W	99.50	63.00
Keystone K 160, 750 W	129.50	84.00
B&H Filmosound 185C	449.50	296.00
Revere Sound	299.50	174.00

8mm CAMERAS

Bolex L-8 F:2.5	$ 72.50	$ 55.00
Bolex H-8, F:1.9	318.00	169.00
B&H Auto 8, F:2.5, Latest	139.50	85.50
DeJur Citation	79.50	49.00
Kodak Mag., 90, F:1.9	147.50	98.00
Revere 99 Turret F:2.8	99.50	58.00
Revere 55 F:2.5 Latest	69.50	46.00
Revere 77 Mag., F:2.5	99.50	58.00

16mm CAMERAS

B&H 70 DL F:1.9 Ctd., Latest	$369.95	.....
B&H 70 DA Turret F:1.9		$196.00
Bolex H-16, F:1.5	343.00	184.00
Cine Special F:1.9		385.00
Kodak Mag. Ektar F:1.9	175.00	98.00
Movikon, Sonnar F:1.4, Rfdr.		245.00

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TDC Mod RP 2¼x2¼ to 35	82.60	64.00
TDC Mod. AI 2x2, 150W	29.75	21.00
Golde Numatic 300W Blower.	64.66	43.50
Golde Reflex 2¼x2¼ 300W.	74.75	54.50
Viewlex V3, 2x2, 150W	29.95	21.00
Solar 120 35mm to 2¼x3¼.	77.59	46.00
DeJur Versatile II W, F:4.5 lens	109.00	78.00
DeJur Prof. 4x5 F:4.5	189.50	137.50
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UNDERWATER *Fantasy*

By JOSEPH COSTA
CHIEF PHOTOGRAPHER
New York Sunday Mirror Magazine
King Features Syndicate

Two mermaids primp below the water's surface to while away the time between aquatic performances.

NOT BEING A FISH, I don't often get an opportunity to see lovely girls frolicking *under* water. I've taken pictures of every kind of bathing beauty—but all on the beach. However, this is the story of a dream assignment. Pretty girls in bathing suits, dramatic underwater settings, unusual subject matter, all-in-all a veritable fantasy that would fire the imagination and enthusiasm of any cameraman. The assignment? Color pictures of the underwater show at Weekiwachee Springs, Florida (about 50 miles North of St. Petersburg, on U.S. 19), to be used in the *New York Sunday Mirror Magazine*.

Well, my dream assignment turned out to be something closer to a nightmare. I think the old adage "never a dull moment" must have been quipped with special reference to photography. Every picture presents new problems. But in no type of photography are all of the well-known—and very often entirely new—headaches as likely to keep popping up as in news and magazine work. Add color, and immediately you multi- (*Continued on page* 70)

Dancing on the bottom of the lagoon, two of the performers add to the attractions of Weekiwachee Springs. Costa made this unusual color shot from a specially constructed diving bell with a 4x5 Speed Graphic camera. Taking advantage of natural light, he exposed on Daylight Type Kodachrome, using two 2A Wratten filters to warm up the cold tone of the water.

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Lillian Bassman's capriciously intimate lens technique results in pictures that are sheer fantasy... incredibly feminine

A Woman's Camera IN A Woman's World

By WALTER IAN FISHMAN

Photographs by Lillian Bassman

Pictures of Miss Bassman at work by the Author

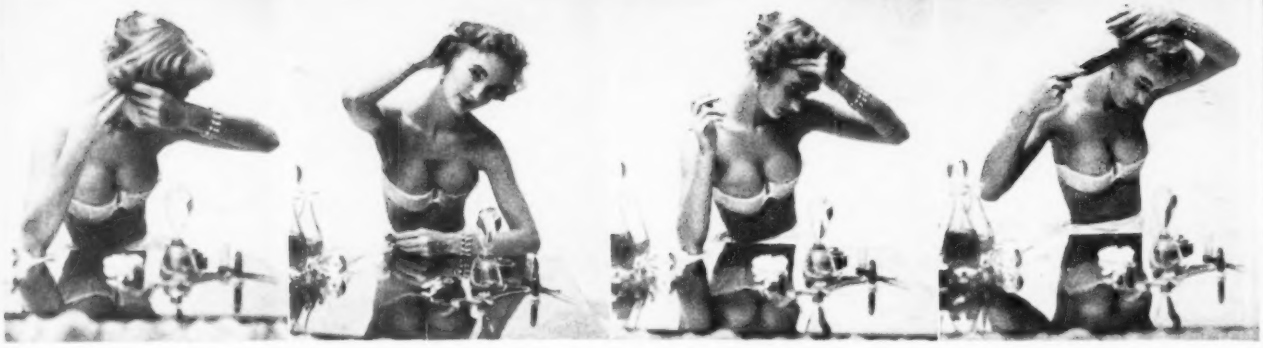
LILLIAN BASSMAN is an example of a photographer who has merged the characteristics of her work with her own personality. A warm, vivacious, beautiful woman, she specializes in photographing just those qualities in professional models. As a result she has become justly renowned for fantastically intimate, incredibly feminine pictures of women.

Discarding the established high powered techniques of advertising photography, she works with a minimum of equipment, almost no fuss, natural backgrounds and natural light. The effect is to dispel the crisp slickness that characterizes so much of today's commercial work. In its stead, an almost fairy-tale beauty takes over.

The aim of Lillian Bassman is to photograph a woman who is as natural and unposed as possible. To do this she works patiently with the model—explaining the mood, trying to put into words the feeling she seeks, suggesting, encouraging. Gradually the model becomes so entirely engrossed with the mood that she actually feels alone. Then, when she is no longer conscious of the lights or the mechanical technique she responds—and responds as a woman. Her

Natural light mellows the bewitching glamour of the model's ensemble in this shot made for a Celanese Corporation ad. Miss Bassman used a reflector to bounce light into the shadow areas.

Feminine appeal of a particular fabric is emphasized with color in this illustration by Miss Bassman. "It is part of woman's nature to be unconsciously graceful," she says. "I try to record that natural grace with the camera."



Ideas gain momentum as Miss Bassman shoots 20 different poses--like these—for a *Harper's* assignment. Final choice is on facing page.

stylized model training is largely pushed into the background. Lillian Bassman works for this moment and then captures the instant when the model is at the peak of a completely relaxed and utterly feminine mood.

"At times the illusion is so very complete . . . the girl has been molded until she is no longer conscious of camera or photographer . . . that I feel like an observer, an outsider. It is then I think that the lens and I are one. At those moments I am the camera; we are working as a single artistic unit.

Boudoir scene conveys the idea that cosmetics make a woman more alluring—that's just what the Woodbury people asked for.

"It is part of the nature of a woman to be unconsciously graceful. She has beautiful flowing movements of arms and hips. In running the carpet sweeper, putting up her hair or looking out of a window, there is grace, but it usually passes unnoticed in everyday life. I try to record that natural grace with the camera."

In contrast to the elaborate entourage of assistants used by some photographers, Lillian Bassman works with only a model and a technician. When she's shooting a lingerie photograph, the technician is sent to the corner drug store to drink coffee. She feels that in making lingerie photographs, a woman has a greater chance for success. The model doesn't feel observed or self-consciously aware of herself.

Because Lillian Bassman is not constructing an artificial mood, but trying to make the model feel a familiar one, she likes to work in natural surroundings. Instead of building a set, she packs up camera and heads for the corner of a friend's living room or the bathroom of her apartment. By the same token she doesn't have a fake window constructed with a backdrop sky. If there's a patch of sky outside, it's the real McCoy.

According to her thinking, there's something artificial about a studio. In many ways it's a stage and, like an actress who must project a mood to the third gallery, a model sometimes has a tendency to exaggerate. A gesture or posture that could be assumed with easy grace under familiar circumstances amid well-known surroundings, can become forced and awkward under studio conditions. It is far easier to re-create an intimate mood in a familiar *decor*.

The natural setting is complemented by natural lighting. Most of the time it consists of whatever light comes through a nearby window. Often it is only back lighting with as much "fill" as bounces off the walls. Lillian Bassman usually intends to use a large white cardboard to bounce light into the shadows, but quite often it's forgotten. Far more important than quantity of light is the quality of it and its relationship to the mood . . . just so long as there's enough of it to register a proper image on the film.

Standard procedure is for the technician to take a meter reading, decide the natural light is too dim and set up lights. Lillian looks at the flood-lighted model unhappily, glances down moodily at the groundglass of the Rolleiflex and then gayly turns off the lights and goes back to shooting with the natural light. On overcast days, this has a tendency to make the technician extremely nervous.

This striving for naturalness necessitates a re-

Straight print of chosen negative looked like this. Miss Bassman reversed it and cropped it for better composition, then diffused it in enlarging to get the ultra-feminine effect shown at right.

vamped technical approach. What, in the studio would amount to an exposure of 1/10 second with the lens stopped down, on location may require as long as one or two seconds with the diaphragm wide open. But even this has been turned to an advantage. Instead of snatching a rapidly moving instant from emotions that flash by, Lillian Bassman tries to slow the tempo until the mood actually intensifies. Instead of a brisk career girl, the effect is one of a woman at ease . . . at peace with the world.

Almost 90 percent of her work is done with a Rolleiflex. She considers this type of camera ideally suited to her particular type of work. The smaller box is far less obtrusive. Occasionally, for color, she will have to use a 4x5 view, but she's not happy about it. It means that indoors she's forced to use artificial light and in addition, "By the time you cock the shutter, shove in the holder, pull the slide and shoot, the natural instant of *rapport* between the photographer and the model has evaporated."

Like many other top photographers, Lillian Bassman never dreamed she would be in her present career. She began her training as an artist. To get through art school she worked as a model posing at the Art Student's League. Later she studied with Sawyer, posing the first half of the day to pay for her lessons and painting the second half.

At first she had no thought of commercial work. Gradually she began to wonder if there were any way she could earn a living and still stay in the work she liked. "When I was a mural assistant on the WPA, mixing plaster and working on a scaffold, I used to dream of commercial work and regular meals. As I thought it over, I decided that fashion illustration was probably closest to painting."

At this point, Lillian Bassman enrolled in Alexey Brodovitch's class at the New School for Social Research in New York. As she looks back on it, this

Model had a long, cool shower in Bassman's bath, when this shot was made for *Harper's Bazaar*. Hot water would have steamed glass.

was probably one of the most important moves in her career. Until then she never realized such a thing as photography existed. Brodovitch opened up an entire new world.

"Make a poster," he said.

"What's a poster?" asked Bassman, the young bewildered art student. Completely taken up with her painting, she rarely looked at magazines. Such things as layout and design were completely foreign to her. Gradually under Brodovitch's direction, she began to feel her way in the commercial art world. She found art direction the most exciting of all.

After the course, Brodovitch invited her to be one of his apprentices. Shortly after this, she was appointed his assistant and later became co-art director of *Harper's Bazaar* and *Junior Harpers*. Eventually they split up the work and Lillian took over as art director of *Junior Harpers*. She looks back on her stint there as one of the happiest periods in her life. She was then a young artist, successfully handling a difficult job in the commercial art world and surrounded by people whose work and attitudes she admired.

It was then that she started to dabble in photography. One of the staff photographers would put a print on her desk. She'd look at it, glance at the dummy and then back to the print. Then she'd fold her hands in her lap, little-girl-fashion, and think. Finally she'd say, "Joe, can't you make this a little darker . . . maybe make a sort of light, kinda diffused line here and . . ." Joe would say. "Huh?" Lillian would think some more. Finally Joe would say, "Look, why don't you come into the lab and show me what you mean?" As Lillian began to formulate more of her own ideas of what a photograph should convey, she began to spend more and more time at the darkroom technician's elbow. In time she became quite fascinated with printing and enlarging. She began to turn out montages and photograms on her own.

All this time, she didn't touch a camera. Eventually, however, the inevitable was bound to happen. One day in the studio while the prop men were setting up for a shot, she rapped a fingernail on the box of an 8x10 view camera and asked hesitantly . . . "Say, how do you focus these things?" Someone showed her. For quite a while, focusing and composing the picture constituted the entire basis of her camera technique. But she went on from there.

Sheer madness is how one expert described darkroom technique Bassman used to create the effect, right, for *Harper's*. She burned in the entire print, bit by bit, through a tiny hole cut in cardboard, painted dress dots in later. Straight print is shown above.

Through trial and error and some off-the-cuff instruction by the photographers, she learned what to avoid. More important she also learned how much drama and mood could be packed into a photograph. By merely being curious she gradually learned photography.

For her first fashion shot, she broke tradition and instead of using the usual ultra-sophisticated model, she photographed two ballet dancers.

As she began to feel more certain of herself in the medium, she started to (*Continued on page* 98)

Gestures like this are typical as Miss Bassman vivaciously helps create a mood.

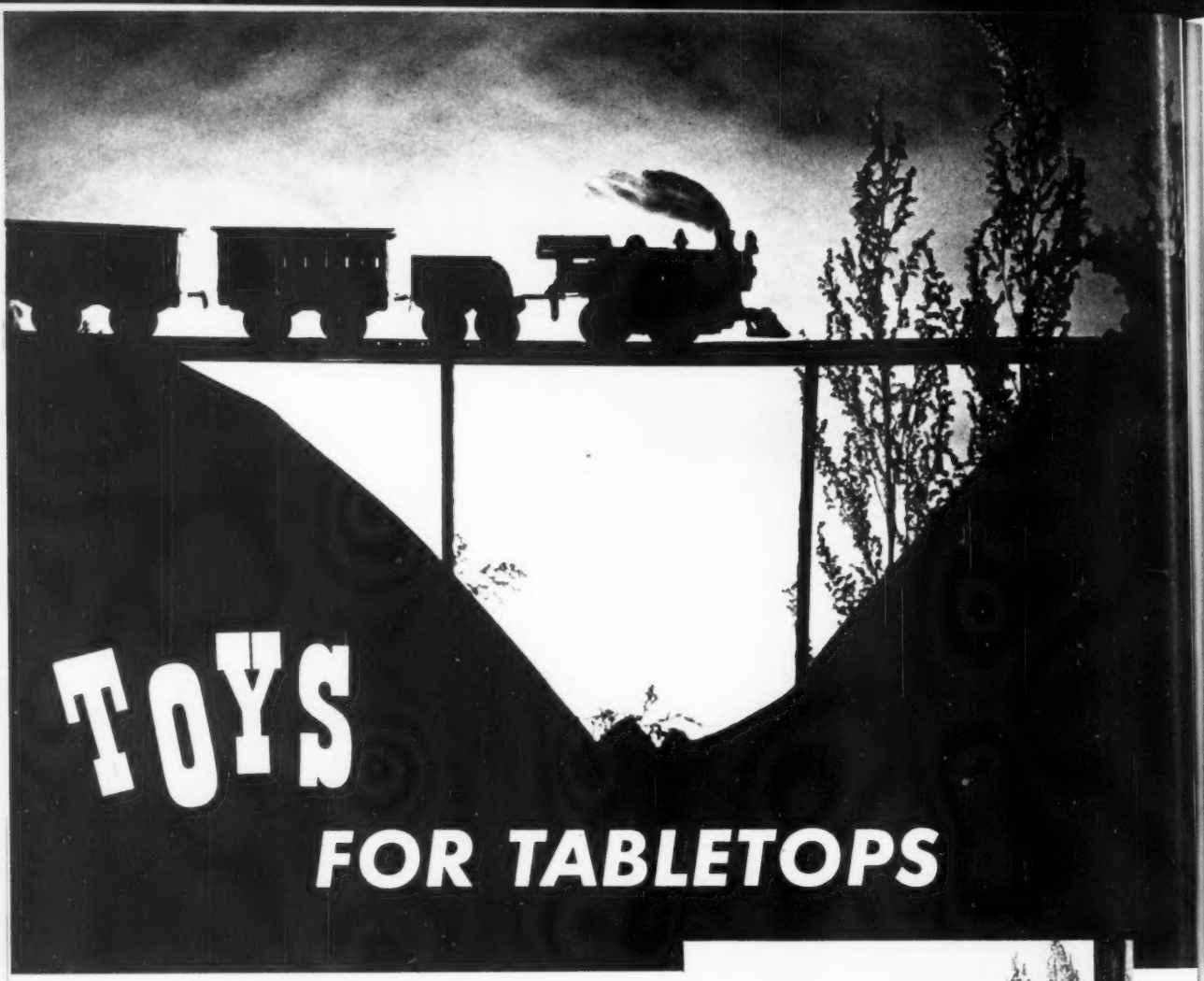
Lunch time finds her discussing costumes with a fashion expert. Model takes time for a smoke.

Waiting for a model to change her dress, Miss Bassman assumes this naturally pensive attitude.

Rapport between photographer and models keynotes Miss Bassman's work. Here she introduces girl and man.

When set-up is ready, she leaves the camera to show the man just how to embrace the girl.

The stage is set, the mood is right, and Miss Bassman captures the moment on film.

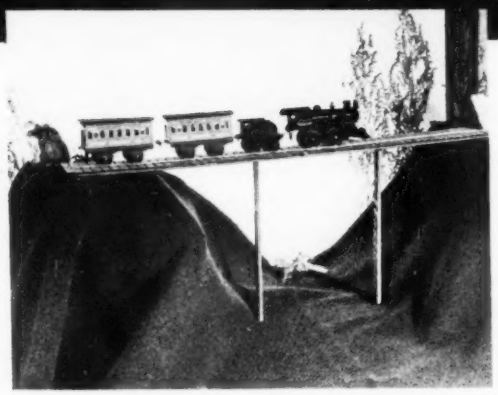


TOYS FOR TABLETOPS

Junior's playthings plus a few other easy-to-get items can provide you with striking pictures that are fun to take

By LLOYD VAN HORSEN

Illustrations by the Author



Puffing train crosses trestle in the eye-catching scene at top. Cloud of cotton smoke, cardboard trestle, bits of weeds, and other details are revealed in bottom picture.

TRY tabletop photography and discover the fascination of creating a small-scale world all your own. It's fun to build miniature scenes that imitate reality, and the subject matter for this interesting hobby lies near at hand. Take a look in Junior's toy box. Lead soldiers, tiny trains, Noah's arks, diminutive animals—these are but a few of the intriguing subjects awaiting your camera. The kids won't mind if you borrow a toy or two for the evening, and only the simplest photo equipment is needed.

You'll discover that creating realistic tabletop pictures is easy and it is fun. The secret? Light your scenes as silhouettes or semi-silhouettes. Tell-tale flaws and unrealistic details are hidden when only the background is illuminated. I've had good results building setups from very simple toys and readily available materials such as cardboard, wood slivers, rocks, weeds, and grass. You'll be able to duplicate this success, I'm sure, if you use silhouette lighting.

Once you start building tabletops you may not be

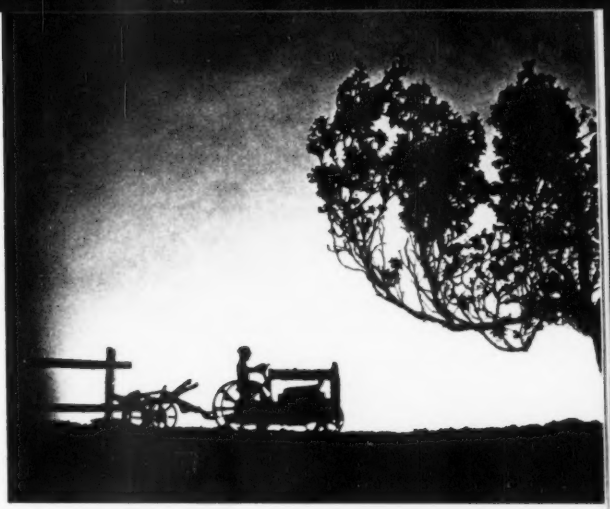
satisfied with simple black-on-white pictures provided by lighting the background. As you lavish more time and care on your sets you may want to let some light spill into the foreground area. Another factor to consider is the amount of detail shown by the toy itself. With carefully-detailed items—and the current trend seems to be towards greater reality in playthings—you can allow fuller illumination. But for your first pictures, stick to the simpler, safer silhouette technique.

An ideal spot for setting up tabletops is the corner of a garage or basement with an electrical outlet handy for your floodlamps. A permanent location is almost indispensable if you plan an elaborate scene that may take several days to complete. But lack of room is no handicap for less complicated setups; all you need is a few feet of clear space in which to place a card table.

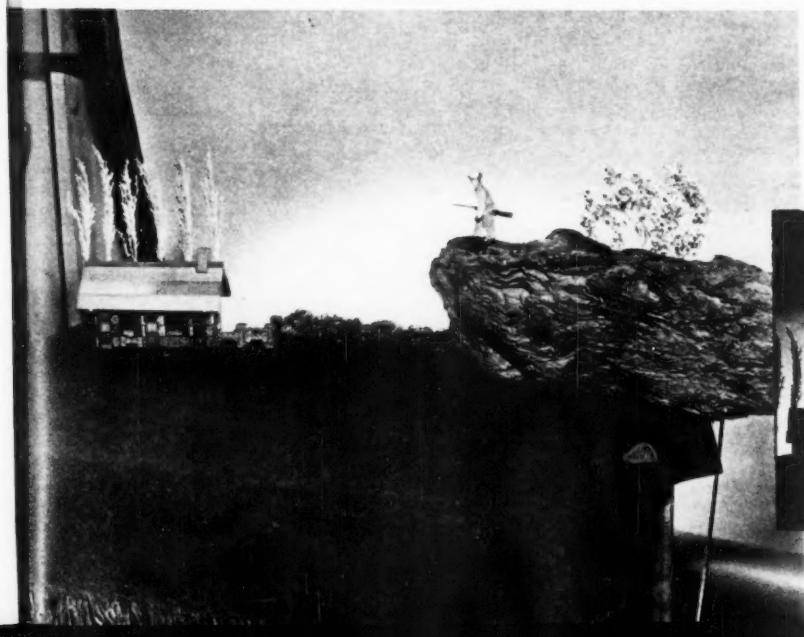
Tabletop photography allows plenty of leeway in the matter of equipment. Press or view cameras with double-extension bellows are good for short-range work of this kind. Miniature cameras offer an advantage with their short focal length and great depth of field. Reflex or groundglass focusing is ideal, of course, because it aids composition and helps you catch any errors in scale by showing you exactly what the lens sees. But almost any kind of camera can be used, providing you focus with care and correct for parallax.

A tripod takes top priority as extra equipment, although you can use a makeshift support of books or other heavy objects. You may want to fit your camera with a supplementary lens designed for portraits and close-ups. And you'll need one or more floodlamps with reflectors. As for the toys themselves, I prefer metal ones. Plastic toys sometimes are too translucent with the result that hot spots tend to appear around their edges.

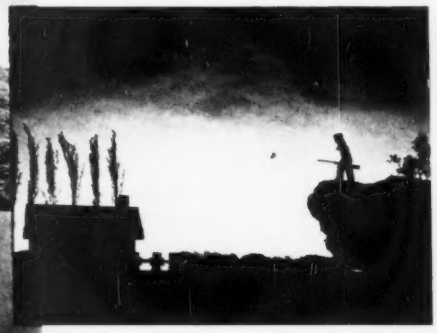
Your first step in making a tabletop photograph is to choose a toy that is real- (*Continued on page 75*)



Country life is charmingly portrayed in tabletop silhouettes of a farmer plowing, above, and the picturesque surrey, below.



Realism adds punch to tabletop picture of a frontiersman and his cabin, below. The setup, left, shows toy logs, a piece of redwood bark for a cliff, grass hedge, and trees made from weeds. A matchstick gun and modeling clay cap complete scene.



The prints accompanying this article are winners selected in the Metropolitan Camera Club Council's competitions. Unusual for its low camera angle, this seaside picture was taken by Morton Strauss, Inwood Camera Club

Photography on PARADE

Banded together in one "club of clubs," more than a hundred New York photo groups co-operate for better pictures

By FENDALL YERXA
Camera Editor, New York Herald-Tribune

Council activities include publishing *Metro News*, edited by Harry Youran (left), and maintaining a headquarters office manned by Diane Pattou (right), full-time executive secretary.

AMATEUR photography goes on parade once again on March 19 of this year, with presentation of the annual *Tops in Photography* show in the huge ballroom of the Hotel Statler. This event marks the high point in the year's activities of Metropolitan Camera Club Council, Inc.—New York's "camera club" of camera clubs—an institution which has its parallels in Boston, Chicago, San Francisco, St. Louis and many other large centers of the nation's photographic population.

The big event, now in its sixth season of advance sellout crowds, presents an all-inclusive program of entertainment and instruction based on amateur photography in all of its aspects—black-and-white prints, color slides, and motion pictures. In return for their $2.40 admission fee, the fans can hear top-flight lecturers, inspect a gallery of five hundred prints gathered from throughout the world, and see a humorous

Round-up on Staten Island was staged for the benefit of Metropolitan clubs. Field trips stimulate activity of members, attract newcomers interested in taking pictures.

motion picture on how to make home movies, produced for the occasion by a group of New York amateur cinematographers.

A prime example of co-operative endeavor in itself, the now traditional "Tops Show" will tap into the Metropolitan Camera Club Council treasury its largest single reservoir of funds to pay for the year-around activities of the Council, activities that touch thousands of amateur photographers in the New York area.

The fifteen-year-old MCCC, a national model for camera club parental organization, is made up of 107 active camera groups in New York City and its surrounding sphere of influence. Together, the affiliated clubs have a membership of more than 7,000 persons. Geographically, the Council's zone extends eastward from the Metropolis to Stamford in the suburban reaches of Connecticut; throughout all of Long Island; northward seventy-five miles up the Hudson River to Poughkeepsie; and west and south through most of New Jersey.

It represents camera clubs of all kinds, some of them organized primarily on a neighborhood basis, others built around established civic organizations, and some devised for the recreational benefits of commercial and industrial employes of such firms as International Business Machines and the New York Central railroad. There are big clubs with history and tradition, like the venerable Camera Club of New York, with its permanent headquarters and darkrooms; others with but a handful of members who meet in someone's basement and work in their own blacked-out kitchens.

It is an organization as cosmopolitan as New York itself. The clubs which comprise the Council have their own characteristics. The Hypo Hounds is a part of the huge West Side YMCA in Manhattan. The Newton Ring, without dues or formalities, assembles regularly at a suburban country club to discuss photography before a log fire. The Corner Pix Camera Club conceals behind its cute name the staid J. P. Morgan & Co., in the financial canyons at 23 Wall Street.

Membership is equally diversified—taxi drivers, Park Avenue matrons, doctors, lawyers, business men of every pin-stripe variety, housewives, jazz band

Power is the title of this aerial picture by Robert B. Roe of Jamaica Camera Club, who used a plane window for effective framing.

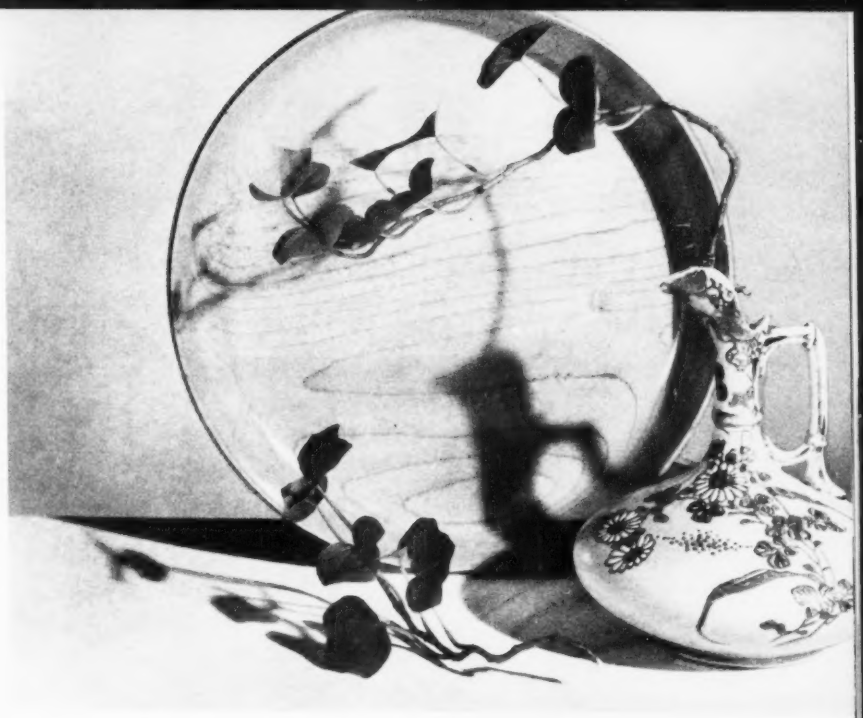
Three is a Crowd proves that a "candid" quality can be achieved even in a well planned picture. This print was made by Irma G. Haselwood, Elkhart, Ind., associate member of the Pictorial Photographers of America.

Snow set the scene for this picture by F. Woods of Dyckman Camera Club. Natural illumination was provided by street lights; the shot was made with a time exposure.

leaders, and traveling salesmen who carry their cameras in their sample cases and glean shots as they travel along their routes.

The current president of the Council is Quested L. Elgar, administrative supervisor with Socony-Vacuum Corp. Vice presidents are Harry Youran, an attorney; Edward Bailey, APSA, professional photographer and teacher; and Lou Jacob, advertising executive. Doris Offermann, employed as a secretary, is secretary of the Council. The treasurer is Arthur Meess, a banker in charge of the trust department of Central Hanover Bank, and chairman of delegates is Amy Close, a registered nurse.

For all its members—and for countless other camera fans from box camera users on up who are not affiliated with any club—the MCCC performs a function in the interest of one thing



Still life challenges pictorial workers the world over. The fine example here was made by Sol Brody, a member of Tri-County Camera Club.

only, better pictures, and more community benefits from photography.

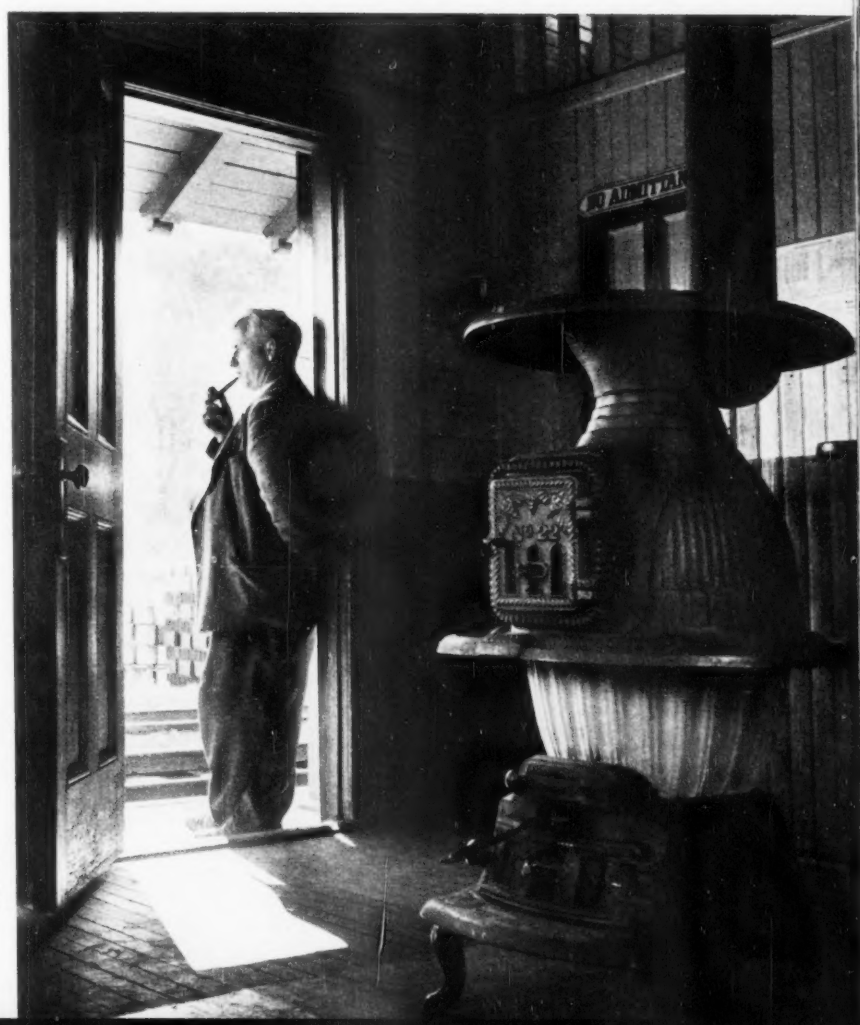
On its limited funds, the Council runs monthly area photographic competitions, assists new clubs in organizational problems, helps new clubs to contact camera fans, and steers bewildered fans in the direction of clubs near their homes. It supplies judges for club contests and speakers for regular meetings from a speakers bureau of more than 150. It publishes a monthly bulletin, one of the best of its kind in the nation, packed with photographic information and news of group activities.

It runs field trips for hundreds of fans at a clip, gaining them entree where they might not be able to go by themselves, and providing transportation at low cost to get them there and back. The Council furnishes an outlet for recognition of individual effort by the awarding of annual medals and trophies to outstanding workers. It is the coordinating agency for practically all of the amateur photographic activities in the world's largest city and its satellite communities.

The Council is governed by a house of delegates comprised of one representative and one alternate from each affiliated club. The house formulates legislation and passes recommendations to a board of twenty-five directors, elected by the house. Council officers, chosen annually, are a president, three vice-presidents, a secretary, a treasurer, and a chairman of delegates. Dues are but $12.50 per year for each club with a $10 initiation fee for affiliation.

Activities are directed from a dingy $35 a month walk-down office of one room on the fringes of Greenwich Village in Manhattan. Over the office presides Diane Pattou, a young woman whose administrative capacities are enhanced by attributes which have made it eminently possible for her to double as a model for Council field trips.

The Council is currently engaged in a drive for funds to acquire more adequate quarters. Its dream is establishment of a photographic head-



Whistle-stop by Harry Nichols, Westchester Camera Club, tugs at the heart-strings of those who are familiar with old-time railway stations, still being heated with old, pot-bellied stoves.

quarters for the city—a place for meetings, exhibitions and social functions.

Major continuous effort of the Council is its big-league monthly picture competition for affiliated clubs. It runs from October to June, furnishing a round-robin of contests from the smallest club to monthly area-wide all-star performances. A running score is maintained for each club. Competition is hotter than the Brooklyn stove league, and the winner receives a handsome trophy at the end of the season.

But the real significance of the contest system is the emergence from it of top-flight pictures and the development of picture-making talent. The monthly contests are divided into three groups: the A class for advanced photographers who have had four or more prints accepted in any national or international salon; a B group for all others, from beginners to the pre-salon level; and a rapidly growing C group for color slide fans.

Every month, the round-robin starts off with local contests in each affiliated club. Usually they involve open judging and criticism. The public is freely admitted. The clubs, in turn, submit up to four prints and slides in each (*Continued on page* 78)

Sez Who? proves there's room for a touch of humor in Metropolitan competitions. It is an honor print by Alfred C. Schwartz, member of Brooklyn Camera Club.

Manhattan Vignette by Bernard Garson of Miniature Camera Club makes effective use of backlighting to create unusual picture in a common New York pictorial setting—a patch of light beneath the "El."

Bright Penny is a fine child portrait by Charles M. DeBevoise, Queens Borough Camera Club.

Shadow Study by Gilbert Murray was selected to represent the North Shore Photographic Society in a recent Metropolitan Camera Club Council print competition. Its unusual pattern of highlights and shadows caught the attention of the judges.

DARKROOM PORTRAITS

Creative printing techniques were explored by Peter James Samerjan to produce these unusual pictures

WHAT turns a normally good picture into an outstanding one? Often just an added touch of imagination, applied during the final stages of picture-making, can give an extra punch that turns the trick. These imaginative portraits by well-known fashion photographer Peter James Samerjan fall into the outstanding class because of just such master touches applied in the darkroom of his California studio. Samerjan's techniques can be tried by anyone with his own enlarging equipment.

Portraits, perhaps more than any other subjects, lend themselves to creative handling in the darkroom, Samerjan believes. The accompanying illustrations, from a series of head shots of beautiful Maila Nurmi, give positive proof to support this theory. The haunting quality of the portrait at right and the delicate femininity of the picture at left both were achieved with the help of simple darkroom tricks—chemical processing in the first example, and double-printing with a "mistake" negative in the second.

The gray-tone portrait was printed one Sunday afternoon while Samerjan was spending the photographic version of a postman's holiday. "I enjoy making up experimental (*Continued on page* 102)

Haunting portrait of model Maila Nurmi, right, was printed from a normal negative and then processed in darkroom to create startling contrast of white eyes against gray tones. Partly-developed print was exposed briefly to a light which caused fogging, next was placed in fixing bath and wash, then was bleached with Farmer's reducer applied to the eyes with a brush.

Light-and-shadow effect was added to a high-key portrait of Maila, lower left, by double-printing the original negative with an accidental shot of leaves, lower right. Samerjan threw the leaf negative out of focus and changed its position in the enlarger to produce delicate shading around the model's head. Result of this combination is picture shown upper left.

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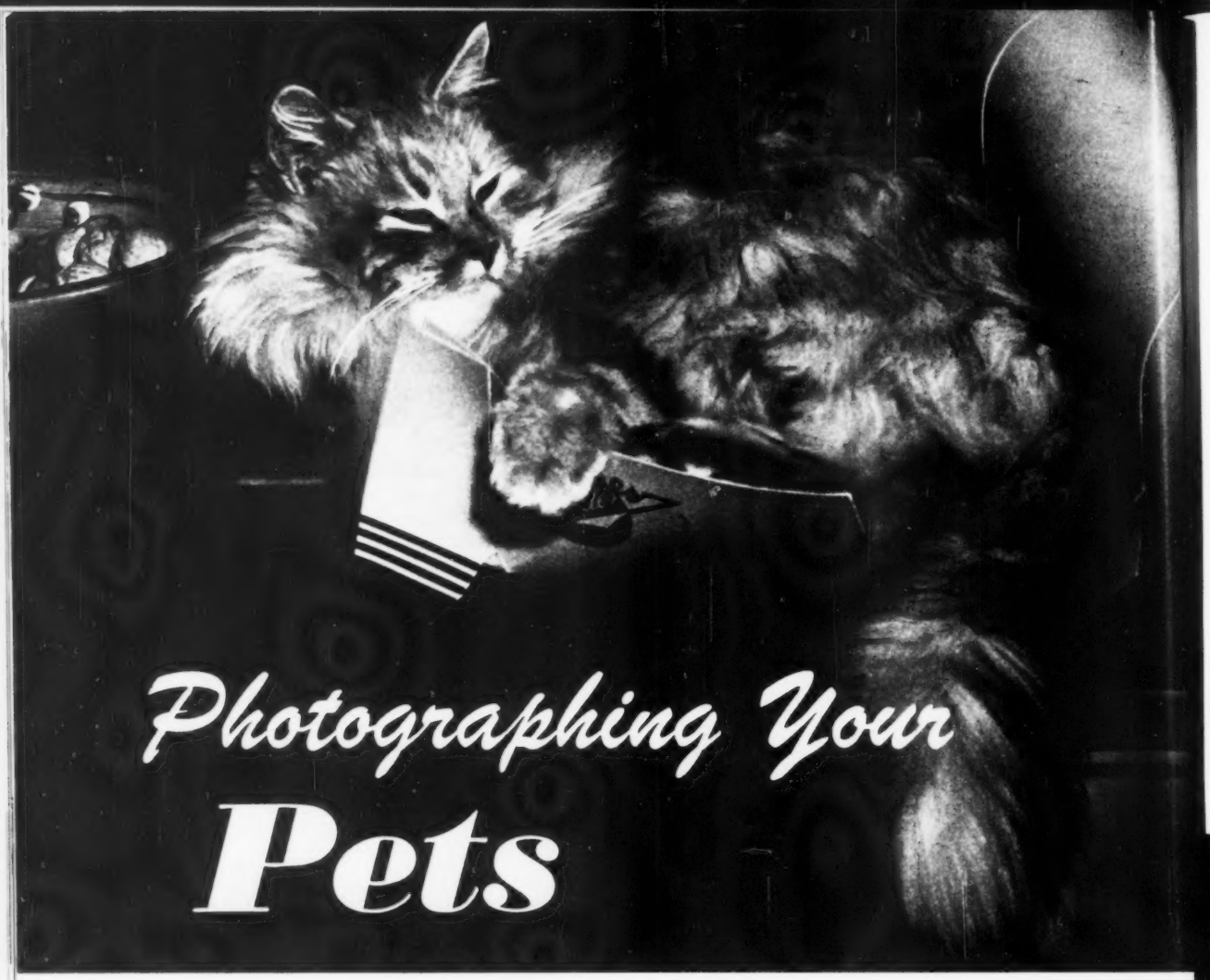


Photographing Your Pets

Sleepy cat lying in a cardboard box provided J. Harrack with appealing pet portrait shown above.

With a little patience and practice you can learn to make top-notch pictures of these important family members

By AUSTIN BISHOP

EVERYBODY likes to look at animal pictures. Pets, in particular, make appealing subjects and are near at hand to most amateur photographers. So point your camera at the family pooch, kitten, canary, or hamster and record the playful poses and typical expressions of these favorite members of the household.

With the help of animal models you can turn out heart-warming and eye-catching pictures like the ones shown here. You'll enjoy making portraits and action shots of pets alone or posed with people. And even if you don't own animals yourself, you can borrow from friends who do have them. Of course, the chances are you won't take prize-winning pictures during your first session with Rover or Tabby; even the experts don't get top results every try. But if you like animals and are willing to acquire the needed experience, you'll succeed at pet photography. You'll find that patience and practice pay off in fascinating fun and memorable pictures.

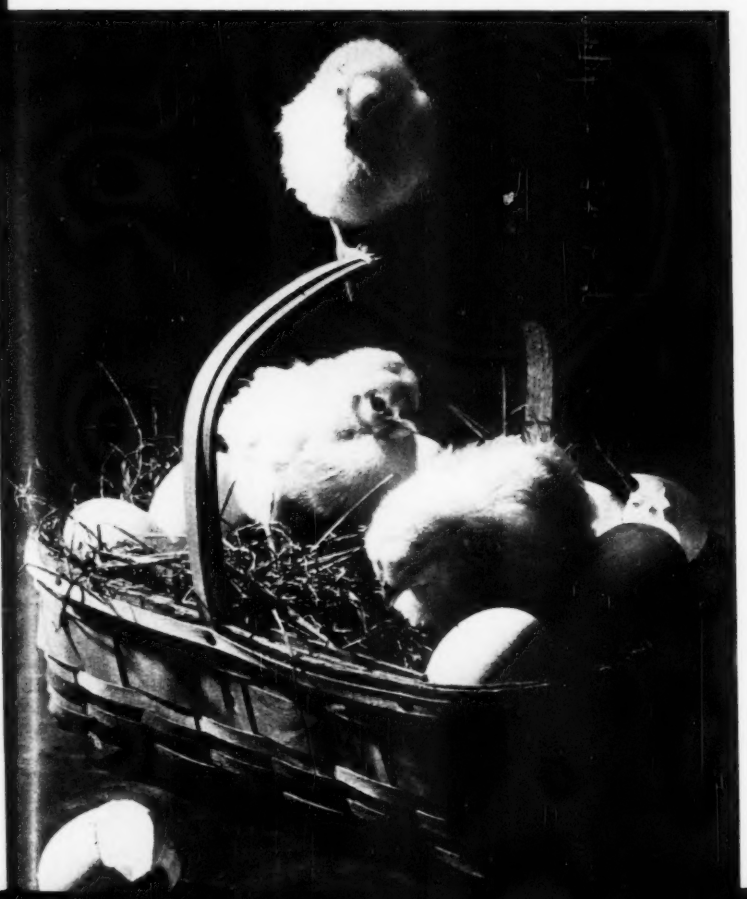
To give you a little inspiration, look at the crisp shot of four white pups against a black background, the expressive portrait of a dignified Great Dane, the picture of children playing with two baby goats, and the other fine photographs shown here. The pert pair of kittens on this month's cover is another example of top-notch pet photography. These appealing pictures show what ambitious photographers can do—

Terrier pups gazing wistfully camerawards were recorded in snappy white against black by H. M. Kinney. He used electronic flash.

and what you can hope to duplicate with your pets as models. Incidentally, the photographs by Harrack, Kinney, Johnson, Leo, Tomkies, and Grace de la Croix Daigre all were prize-winners in POPULAR PHOTOGRAPHY picture contests.

You don't need high-priced equipment to make good animal pictures. A simple box camera with a shutter speed of 1/50 second or slower will record pets at rest, but for action shots you'll need a high-speed shutter—1/100 second or faster. Probably most of your work will be done at small lens apertures, *f*/16 or *f*/22, to provide greatest possible depth of field. A fast lens isn't necessary except when you're taking action shots under adverse lighting conditions. Many animal photographers use a reflex camera because it aids composition and allows quick, easy focusing. But other types—view, press, miniature, or folding—can do an equally good job if correctly and carefully handled.

Clever props add story-telling quality to your pet pictures. Basket, eggs, and broken shells give colorful detail to Charles Johnson's shot of three young chicks.



You need only a few accessories, gadgets, or gimmicks. A tripod is very useful for portrait work, and a flashgun or floodlamps are necessary if you want to take indoor shots. Extension cords, an exposure meter, neutral or contrasting background cloths, a few simple props, and some of your pet's favorite food and playthings complete the list.

Much more important than elaborate equipment is a love for and an understanding of animals. You'll need infinite patience to win your subject's confidence, sooth its fears, and coax it into posing. Animals, so much more difficult to control than human models, fall asleep when you want them to look alert, run away just as you're ready to shoot, stubbornly hide under the furniture, and commit a thousand other frustrating acts. But remember—you can't lose your temper or you'll certainly lose the picture.

The cover illustration was made by Edward DeLong of the Randolph and DeLong studio in Los Angeles. Here is his account of problems he faced when making this fine color picture: "The photograph proved

Pets at work or play make attractive subjects. Donato P. Leo took this shot of a splashing pup at Honolulu.

Dog of distinction, below, is an expressive pet portrait by Harold Carter. Skillful lighting creates mood, emphasizes form and texture.

to be much more elaborate in setting up than it appears in the result. The kittens kept crawling off in all directions. We tried every trick we could think of to make them stay in one spot—milk (they weren't hungry), interesting noises (this frightened them), and warm lights to make them drowsy (they were in no mood for a nap). Finally we gave them some bright Christmas ribbon to play with and this did the trick." The moral? Unlimited patience and ingenuity are the most important requirements for pet photographers.

The camera technique of taking pet pictures is simple: combine fast panchromatic film with flashbulbs rather than floodlamps to allow shortest possible exposures. Thus you can use a fast shutter speed (to stop action) plus a small lens aperture (to give great depth of field). You'll have a wide margin of safety in case your subject moves unexpectedly or fails to stay in position. In general, shoot from a low camera angle and focus carefully on the pet's eyes or whiskers. Don't spare the film; you'll have to do a lot of shooting to get one really top-notch negative—unless you're exceptionally lucky.

Of course you should know the mechanical operation of your camera thoroughly so you can concentrate most of your attention on getting a good picture. You'll miss many fine shots if you aren't ready to trip the shutter instantly when your pet model strikes an appeal-

Curious kitten, peering over the edge of glass bowl, was photographed by Charles Tomkies using open flash. Notice diagonal composition and simple background.

ing pose. But no matter how expert a cameraman you are, an assistant will prove invaluable, especially when you have several lights to adjust or more than one animal to photograph. An especially helpful choice for assistant is the pet's owner, if the animal isn't your own.

Animal shots can be made indoors or out, by daylight, photofloods, flashbulbs, or speedlight. Even when using daylight outdoors it's often a good idea to include a fill-in light or reflector to soften harsh shadow areas. Floodlamps are cheaper, exposure for exposure, than flashbulbs, but they are less satisfactory for indoor pet photography because the intense heat and light of a floodlamp setup may make your pet uncomfortable or sleepy. So if you do use floodlamps, be sure to shut them off except during focusing and making the exposures.

Electronic flash is an ideal light source for many pet pictures. The ultra-fast flash of a speedlight will stop the random movements and catch the fleeting ex- (*Continued on page* 103)

Kids and kids, an appealing picture by Grace de la Croix Daigre, demonstrates how children can add human interest to your pet photos.

Europe's Camera

A PICTORIAL FEATURE

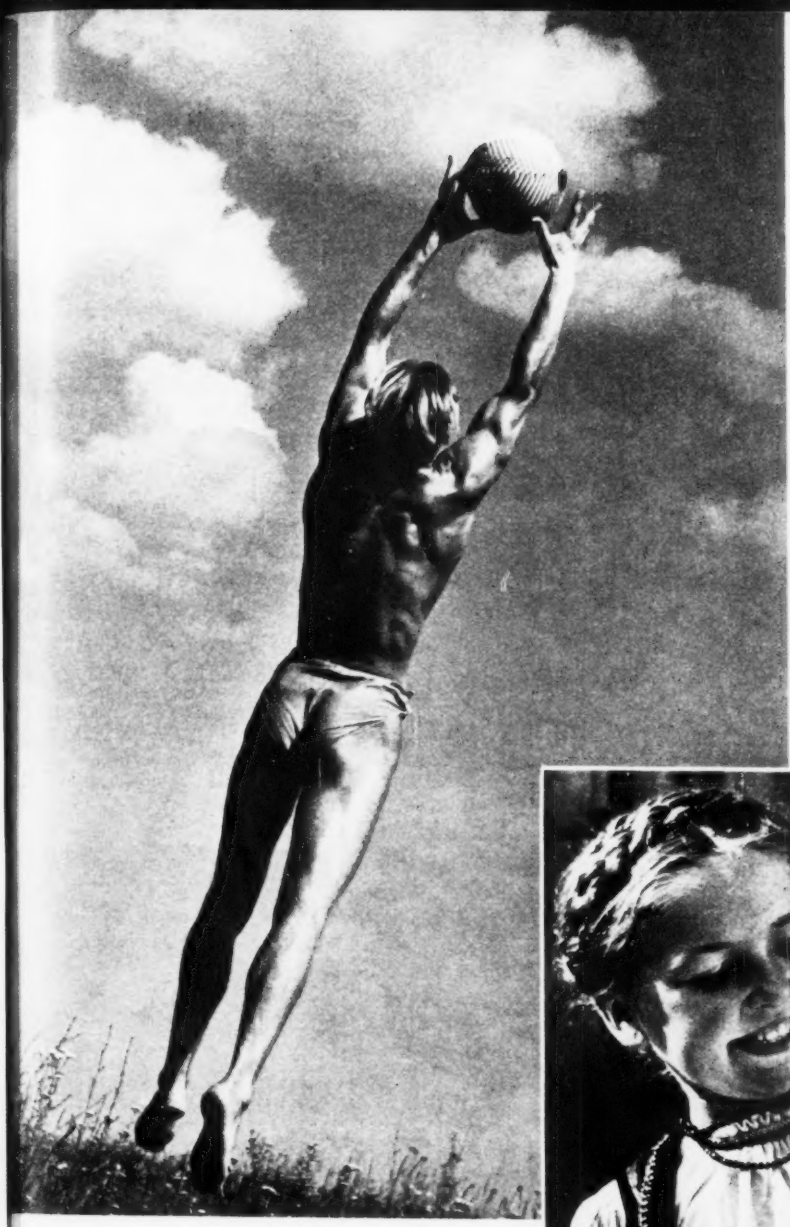
Differences sometimes can be observed between photographs made by foreign and American cameramen. The reason for this is due largely to variations in equipment and techniques used, and in scenes and subjects recorded. Yet, good pictures are good pictures—no matter who takes them. Although this portfolio of European camera work has a distinct "old world" flavor, it proves that fine photography is universal. For technical information on the making of these shots, turn to "Notes on the Picture Section."

TOILER OF THE SEA
GOSTA WESTMAN

Sweden, with its fish-filled waterways, provided the setting for this silhouette study of a salmon fisherman bringing in his catch. Gosta Westman of Harnosand, Sweden, took this fine work picture.

Belgium. This impressive photograph was made by Joseph Halsberghe of Antwerp in Abbey Achel during an Easter Saturday service. Shafts of spring sunlight coming through the windows dramatize the incense curling up toward the ceiling of the chapel.

HOUR OF PRAYER — JOSEPH HALSBERGHE



SUNSHINE AND MUSCLE
RUDOLF JARAI

Hungary is represented here by Rudolf Jarai and Erno Vadas, two of its best photographers. In the picture of the athlete, above, Jarai shot from a low camera angle to accentuate the subject's physique. The human interest study, right, was snapped when Vadas trained his lens on an old man amusing his granddaughter with a tall tale.

THE STORY TELLER
ERNO VADAS

TEAM WORK

FRANK SHARMAN

England's Bertram Mills Circus was playing in London when this interesting photograph was taken. Shooting with only the aid of natural light, Photographer Frank Sharman made this striking picture as these three equine troupers pranced through their routine before a delighted audience.

BETWEEN ACTS

BRASSAI

France. Brassai, well-known Parisian photographer, was attending a ballet at the Theatre des Champs Elysees one evening when he decided to take a picture of the star performer. Upon entering the dressing room of the prima ballerina, he found her relaxing—so instead of posing his lovely subject on tiptoe, he recorded her in this refreshing, informal way.

ACTS
RASSAI

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GOLDEN RAIN MARTIN VERJANS

Holland. A giant fireworks display in the city of Heerlen holds a crowd spellbound. Among the onlookers was Martin Verjans, an alert amateur, who brought his camera to this thrilling night spectacle and used it to good advantage.

CRISTALLI

BRUNO STEFANI

Italy can boast of having some of Europe's top picture makers. In the sparkling still life, right, Bruno Stefani of Milan has done an excellent job of recording a setup of exquisite Italian crystal and chinaware. Riccardo Moncalvo of Torino captured an equally fine photograph when he trained his camera lens on a mountain climber struggling up the slopes of majestic Mount Rosa.

SKY HIGH

EL ARTISTA

FRANCISCO CATALA ROCA

Spain and Portugal also have their capable cameramen. The intriguing shot, above, was taken by Francisco Catala Roca in an artist's studio in Barcelona, Spain. The wash-day scene, right, was recorded along the Tagus River in Portugal. To obtain a striking, unusual rendition of this foggy setting, Antonio Rosa Casaco of Lisbon shot into the light.

HANGING OUT AT THE WIND

ANTONIO ROSA CASACO

VIND
ACO

Switzerland. This dramatic shot was taken in a Capuchin monastery in Zug. Max Gutmann achieved a strong feeling of depth by shooting from the foot of the stairway, thus making good use of photography's ability to reproduce a three-dimensional effect in one plane.

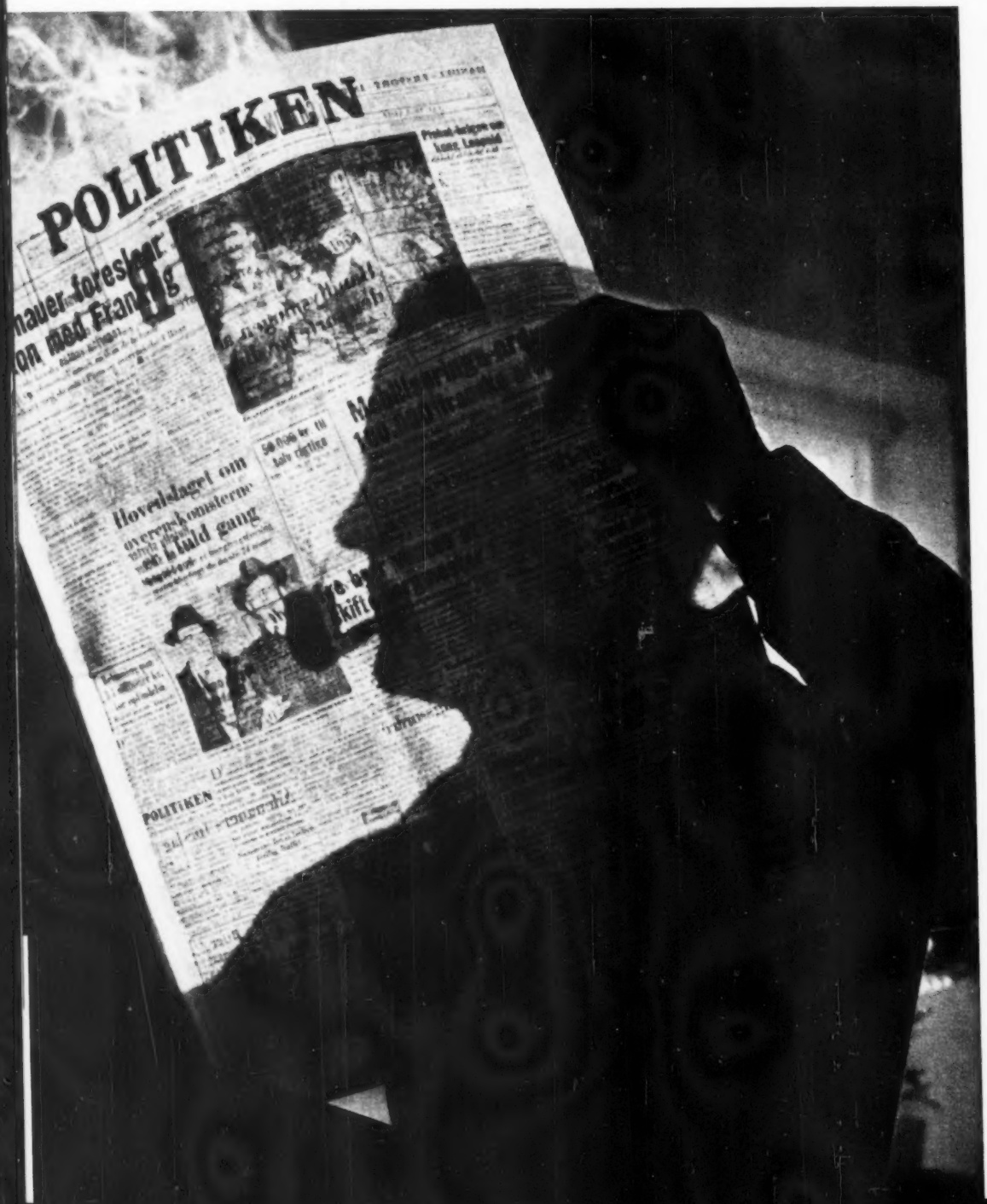
WHEN DAY IS DONE

MAX GUTMANN

Denmark's Alfred Nielsen hit upon a novel idea for a photograph when he saw a friend reading his newspaper. By placing the subject directly in front of a window and then shooting from a low camera angle, Nielsen captured this unique shadow effect.

THE NEWS

ALFRED NIELSEN



Beach pictures made in the bright sun may need extra shadow illumination to soften harsh contrast. Compare shot above, made without the aid of reflected light, to the picture at left where "fill-in" lighting was added.

White cardboard reflector, propped against a camera case, throws soft light on shaded areas of the subject.

LIGHT UP THE SHADOWS

It's easy to make better pictures with the aid of simple reflectors to improve shadow tone and detail

By JOHN McCORMICK

Illustrations by the Author

PICK up a handful of your recent prints and look through them with a critical eye. Are some of the pictures spoiled by harsh, black shadows? Are portraits too contrasty? Do shaded areas lack detail? There's a simple cure for these common photo faults: use reflected light to boost the illumination of over-dark shadow areas.

See the two beach shots on the opposite page for a practical demonstration of this method. They include the same pretty girl, the same outdoor setting, and were made with the same camera and film. But notice the difference between the two pictures. With no reflected light the shadows go unpleasantly dark in contrast to the highlight areas. With reflected light the shadows are softened to a natural, pleasing tone. The result: a superior picture.

There's no reason why *you* can't get the same results if you take a tip from the professionals and add extra light to the shadow side of your subject. There's nothing mysterious or difficult about "fill-in lighting," as this technique is called, and once you learn to use it you'll have made a big step towards better pictures.

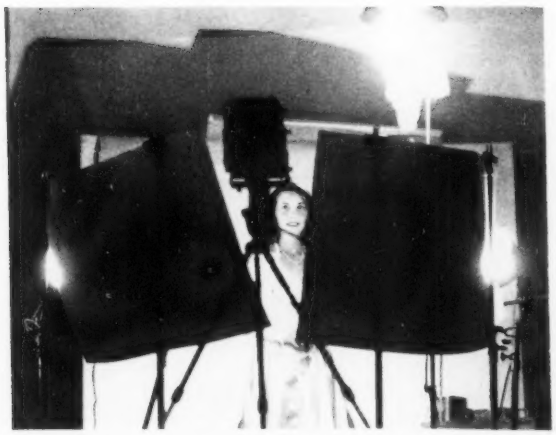
Why is fill-in lighting necessary? The human eye can register detail at both ends of a very long brightness scale, but even the best of film can't match this performance. Your eye may have no trouble with the light-to-dark range of a contrasty scene—people on a sunlighted beach, for example—yet when you photograph this same scene the resulting print is a disappointment. Either the shadow areas go black or the highlights burn out. A fill-in light solves this problem by lessening the contrast between brightest highlights and darkest shadows. By raising shadow illumination you can bring the whole scene within a brightness scale your film can handle.

The light for this purpose may come from a direct source such as a flashbulb or floodlamp, but even if you don't have artificial light available you can take advantage of other methods. [*For a complete discussion of flash used as fill-in lighting see Johnny Austad's article, "Flash in the Sun," in the July, 1950 issue of* POPULAR PHOTOGRAPHY.—ED.] Simple reflecting surfaces like snow, sand, a piece of white cardboard, or even a newspaper will serve your purpose. Whether you're working outdoors in sunlight or indoors with limited lighting equipment you'll find suitable reflectors near at hand.

The intensity of reflected light controls the shadow tone of your finished print. You can measure this intensity by taking readings with a reflected light meter pointed at your subject. The relationship between highlight areas and shadows is given as a ratio: 4-to-1 means that the highlights are four times brighter than the shadows, 6-to-1 means they are six times brighter, etc.

A meter provides a very accurate way to measure this ratio, but such care usually isn't necessary when you're shooting black-and-white film. After a little practice you'll be able to work out a pleasing balance between shadow and highlight with the eye alone. However, for color film, with its relatively narrow latitude, you'll do well to use a light meter.

One easy way of lighting (*Continued on page* 86)



Studio use for reflectors is shown above. Two large white cards are mounted close to camera and lighted with floodlamps.

Wedding portrait, at right, demonstrates the diffuse high-key lighting provided by the reflector arrangement above. This setup is very easy on your subject's eyes.

Underwater Fantasy

(*Continued from page* 34)

ply all the problems of black-and-white.

Weekiwachee Springs has an underwater theater which is thronged by hundreds of tourists every day. It seats upwards of 150 people, and is shaped like half of an octagon, with watertight, plate glass windows facing a lagoon in the center of the field of vision. Shows are staged every hour by a group of lovely mermaids and muscular men, all of whom swim like sharks. To help them stay down for long periods of time, the swimmers have easy access to a rubber hose which carries a supply of compressed air. When any of the group needs a supply of oxygen he or she simply puts the hose to the mouth and takes a deep breath.

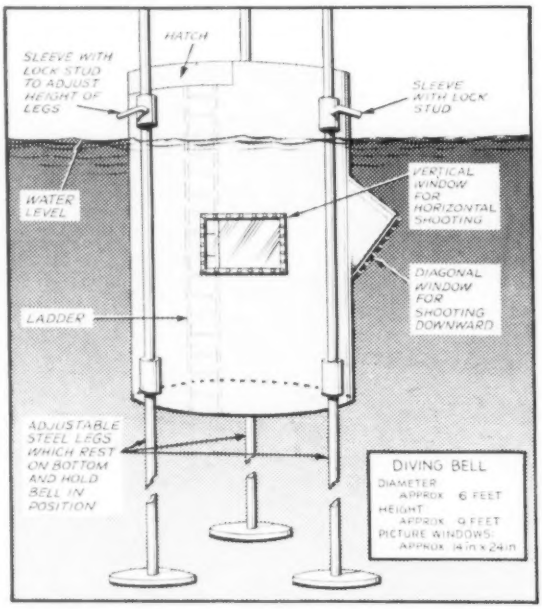
An added thrill is provided for the photo fan. You may bring your camera and snap away at the beautiful girls to your heart's content. In fact, an announcer even tells you at what distance and aperture to set your camera for best results. If you have a movie camera or a 35-mm camera, you can even shoot color movies and slides.

In addition to the underwater theater, there is a specially designed diving bell at Weekiwachee which is used by photographers who want to obtain special effects. The bell is approximately nine feet high and six feet in diameter. It has two large, flat glass ports, about 14x24 inches, set into the walls. You enter the bell through a hatch at the top, and climb down a ladder to the floor. The ports are set at about the height of an average man. One is vertical, and is used for shooting head-on. The other port is projected from the wall of the bell, and is set at an angle, making it useful for shooting downward. In shooting through the ports, the lens must be parallel to the plane of the glass.

The diving bell is fixed to three adjustable steel legs, which rest on the bottom of the lagoon, by means of sleeves with lock studs. The bell can also be moved to different parts of the lagoon. Swimmers unlock the studs to raise or lower the bell, and men in rowboats move it around in the water to any desired place. Except for its rather cramped quarters, the device doesn't leave much to be desired.

I had seen many good black-and-white pictures taken underwater, but black-and-white emulsions are generally many times faster than professional color films. Despite the exceptional clarity of the water at Weekiwachee, meter readings showed that the light available underwater was $\frac{1}{32}$ of normal sunlight brilliance.

By moving the bell to locations with the lightest-colored underwater growth, and dumping clean, white sand from a rowboat so that it settled to the bottom and reflected light into the entire picture area, we improved meter readings so that exposures of $\frac{1}{10}$ to $\frac{1}{2}$ second at *f*/4.5 could be made. At the recommended apertures, however, the shutter speeds allowed were hardly adequate for the type of underwater picture I wanted.



Diving bell which Costa used to make his underwater shots is made of steel. It can be lowered or raised on adjustable legs, and moved about in the water by towing it with rowboats.

I finally solved the exposure problem by using two high-speed lenses with a 4x5 Speed Graphic; a 7-inch, *f*/2.5 Kodak Aero Ektar, and an ancient 6½-inch, *f*/1.8 Ernemann. I was able to use shutter speeds of from $\frac{1}{15}$ to $\frac{1}{25}$ second with the Ektar, and $\frac{1}{25}$ to $\frac{1}{40}$ second with the Ernemann, on sheet Kodachrome.

I made a few test exposures on Ektachrome film, and processed them overnight. They showed that the flesh tones were rendered much too cold and blue for pleasing results. Besides, the color wasn't correct, since the scenes actually appeared greenish. I decided that two Kodak Wratten No. 2A filters would produce just about the right amount of color correction.

With the problems of exposure and color rendition solved, I started on the task of planning the poses and shooting setups. We made hundreds of attempts, briefing the swimmers on the surface, and then observing them underwater. A large stone, dropped to the bottom at a specified spot, showed the performers the exact distance from the camera at which they were to submerge, thus helping to achieve maximum sharpness in focusing.

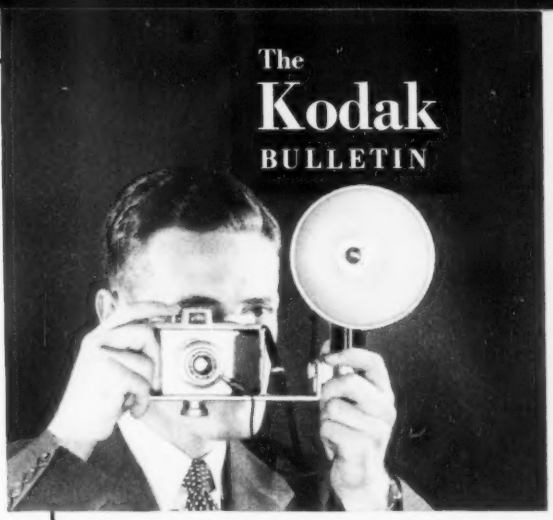
In my many years of picture-taking, I've been troubled with every variety of "lens louse," but this assignment introduced me to a new type—curious fish who found me so fascinating that they wouldn't keep their snouts away from my lens. Dozens of times the performers assumed perfect poses and then surfaced, only to find that I hadn't been able to shoot because the fish had blocked the view immediately in front of the port.

The color picture on page 35 titled "Ballet Team" [*a prize-winner in the color division of the 1950* POPULAR PHOTOGRAPHY *Picture Contest*—Ed.] was made from the diving bell. I used a 4x5 Pacemaker Speed Graphic equipped with a 127-mm, *f*/4.7 Kodak Ektar lens. Exposure on Daylight Type Kodachrome was at ½ second at *f*/4.7, using natural illumination, and the two 2A filters to correct the color. This one shot required two hours of grueling practice to achieve the desired underwater fantasy.—▶

Aquatic chorus dances on the bottom of the lagoon at Weekiwachee Springs. Costa had white sand spread on the bottom of the lagoon to reflect light into the picture area.

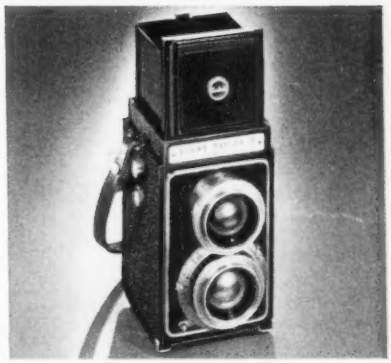
From hopeful beginning to happy ending . . .

KODAK EQUIPMENT PUTS YOUR MIND AT EASE



THE best beginning is one of these six fine Kodak cameras . . . each an able performer in both color and monochrome. Name your film preference—sheet film, miniature, or standard rolls—and you'll find it accommodated here. Check the features, design, and quality—and you'll find one or more cameras that exactly match your individual needs.

Prices include Federal Tax, and are subject to change without notice. Consult your Kodak dealer.



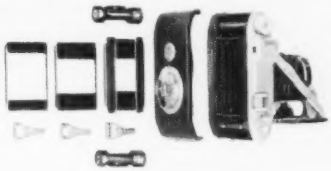
Kodak Reflex II Camera. Kodak Ektalite Field Lens more than doubles viewing brightness. Flash Kodamatic 1/300 Shutter . . . "synch" built in; twin Kodak Anastar *f* 3.5 Lumenized Lenses; automatic film stop. Takes 620 films. With case, $155

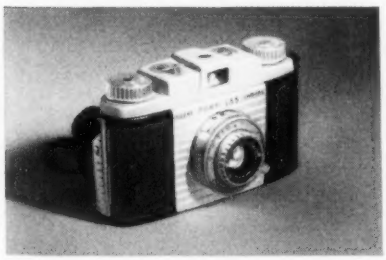
Kodak Flash Bantam f/4.5 Camera. Takes superb pictures on 828 film. Has Kodak Anastar Lumenized *f* 4.5 Lens, 1/200 flash shutter, automatic film stop, and body shutter release. Price, $57.50; Kodak Flasholder with Flashguard, $11.50

Kodak Pony 828 Camera. Ideal for Kodachrome, Kodacolor, and black-and-white. Kodak Anaston *f* 4.5 Lumenized Lens, body shutter release, Kodak Flash 200 Shutter with built-in "synch." Takes 8-exposure rolls. Camera, $29.95; Flasholder, $11.50

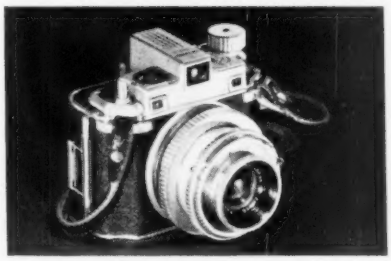
Kodak Tourist Camera. Smartly styled . . . very compact . . . with ultra-steady shutter release on bed . . . eye-level finder . . . built-in "synch"; $2\frac{1}{4}$ x $3\frac{1}{4}$ negatives. Price, $24.50 to $95, depending upon lens and shutter

Adapter Kit for Kodak Tourist Cameras Gives you a choice of four negative sizes with any *f* 6.3 or *f* 4.5 "Tourist." Includes any 828 film, monochrome or color. No. 828 Adapter Kit also available for Reflex II above.





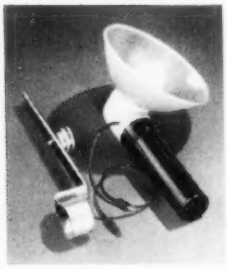
Kodak Pony 135 Camera has features of the Pony 828, including Kodak Anaston *f* 4.5 Lumenized Lens and synchronized Kodak Flash 200 Shutter, plus automatic film stop and counter. Takes 20- and 36-exposure rolls. Price, $34.75. Kodak Flasholder, $11.50



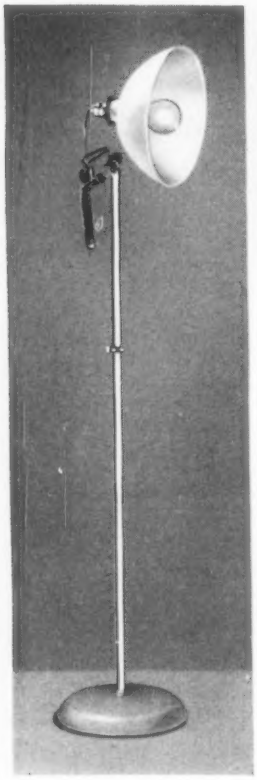
Kodak Medalist II Camera has Kodak Ektar *f* 3.5 Lumenized Lens . . . finest in the $2\frac{1}{4}$ x $3\frac{1}{4}$ negative range; 1/400 flash shutter; coupled range finder; automatic film stop. Takes 620 films. Adapts for film packs and sheet films. With case, $312.50

From hopeful beginning to happy ending . . .

INDOORS or out, Kodak equipment gives you command of the situation. Kodak Filters control and balance the light for you . . . Kodak Portra Lenses bring you close for small subjects . . . Kodak flash units make you boss of the lighting scheme . . . and indoors, Kodak Vari-Beam lights, with beam-width control, give your creative judgment full rein. These reliable aids relieve you of worry; they let you direct your effort where it counts—on the subject, the composition, the picture idea.



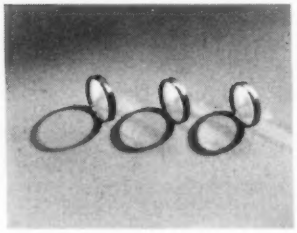
Kodak Flasholder, Model B, with Flashguard (at left). Made especially for Kodak flash-shutter cameras. Accepts all midget lamps; has plug-in for extensions. Button ejects used lamp. Complete with Kodak 2-way Flashguard, $11.50. *Kodak Flasholder Extension Unit, Model B, with Flashguard* (at right). Use it independently or with a series of additional units. Turns in any direction for easy light control. Usable with Kodak Flasholder, Model B, or the original Kodak Flasholder. Battery container, reflector, long extension cord, and adjustable screw clamp bracket. $12.75



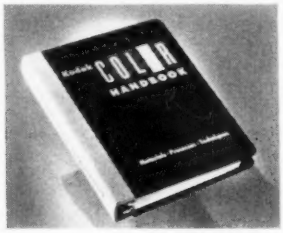
Kodak Vari-Beam Clamplight. Adjusts instantly, for extra-narrow, medium-wide, or wide beam of light. Big 12-inch reflector. Mounted on adjustable locking bracket attached to sure-grip padded clamp. Uses No. 2 photoflood. $9.75

Kodak Vari-Beam Standlight. Provides extra-narrow, medium-wide, or wide beam of light. Tubular aluminum column telescopes from 3 to 5½ feet in height. Heavy steel base. 12-inch reflector. Uses No. 2 photoflood. $15

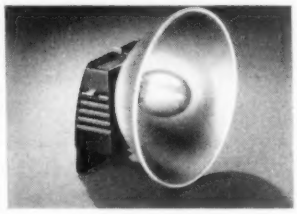
Prices subject to change without notice. Consult your dealer.



Kodak Portra Lenses 1+, 2+, 3+. For "close-ups," still and movie. Sizes to fit all popular cameras. Permit lens-to-subject range as short as 12 inches—even shorter when used in combinations. With double-extension bellows, permit larger-than-life images of small subjects.



Kodak Color Handbook. A complete guide for taking still pictures in color. Explains color fundamentals . . . procedure for taking high-quality color pictures anywhere . . . and gives full information on the various Kodak Color Films. 248 loose-leaf pages with 100 full-color illustrations. $4



Kodak Photo Flasher. Can be used with any camera with "T" or "B" setting. Operates separately from camera. Takes one "C" battery, accepting No. 5, No. 25, SM, or SF lamps. Button ejects used lamp. $1.55. A perfect gift when your boy or girl inherits the non-flash family camera.

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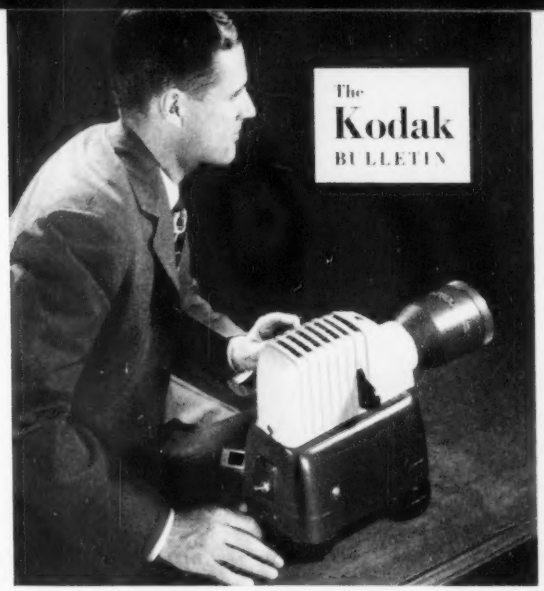
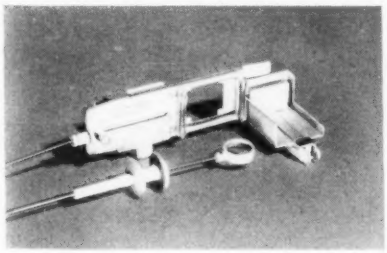
And the happy ending, of course—when you've shot miniature Kodachrome Film—is on your viewer or projection screen. Reliable Kodaslide equipment assures you smooth showings . . . free of embarrassment . . . with every colorful detail crisp, clear, and bright. Whether your show is for the family, fellow amateurs at the camera club, or your own private enjoyment, your mind can be at ease—for the rugged, dependable construction and superb optical design of Kodaslide Projectors and Kodaslide Table Viewers won't let you down.

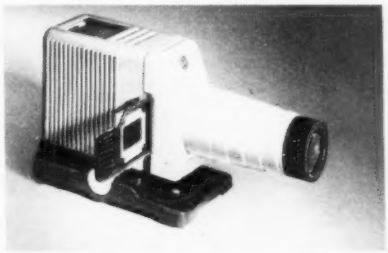


Kodaslide Table Viewer, 4X. Wonderful for arranging or editing slides and home showings. New-type Day-View Screen retains full color quality even in lighted rooms. Three-element, Lumenized Kodak Projection Ektanon Lens, 50mm. *f* 3.5; heat-absorbing glass for protecting transparencies; two condensers for even distribution, three projection mirrors. Convection cooling; left- or right-hand feed; and focusing control. Operates on AC-DC, 100 to 125 volts. $47.50. Carrying case, $14.50



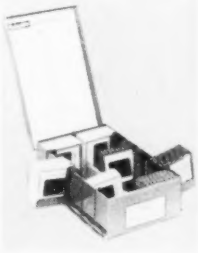
Kodaslide Changer. Makes showing smoother, more enjoyable. Mechanism moves slides into showing position from magazine, then into receiving magazine. Projects 46 2x2-inch Kodaslides with one loading. Fits Kodaslide Projectors, Models 1, 1A, 2, and 2A. $17.50

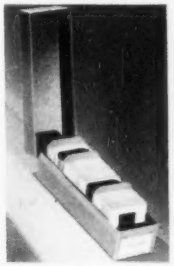
Kodaslide Projector, Master Model. Powerful 1000-watt lamp permits huge screen images. Choice of five Lumenized lenses . . . the 5-inch *f* 2.3 Kodak Ektar or *f* 3.5 Kodak Ektanon Lens for home viewing; the 7½-inch *f* 2.3 Kodak Ektar or *f* 4 Kodak Ektanon for lecture rooms; and for auditoriums, the 11-inch *f* 3.7 Kodak Ektar. Turbine-type fan. Heat-absorbing glass. AC, 100 to 125 volts. Accepts 300- to 1000-watt lamps. $165 to $240, depending on lens. Carrying case, $50



Kodaslide Projector, Model 2A. Choice of: Kodak Projection Ektanon Lens, 5-inch *f* 3.5, for average-size room viewing; Kodak Projection Ektanon Lens, 7½-inch *f* 4, for extra-large rooms. Projects as wide as 84 inches with 5-inch lens; 150-watt lamp. Heat-absorbing glass. Elevation control. Accepts Kodaslide changer (left). AC or DC, 32 to 250 volts. With 5-inch lens, $49.50; with 7½-inch lens, $59.50. Case, $15

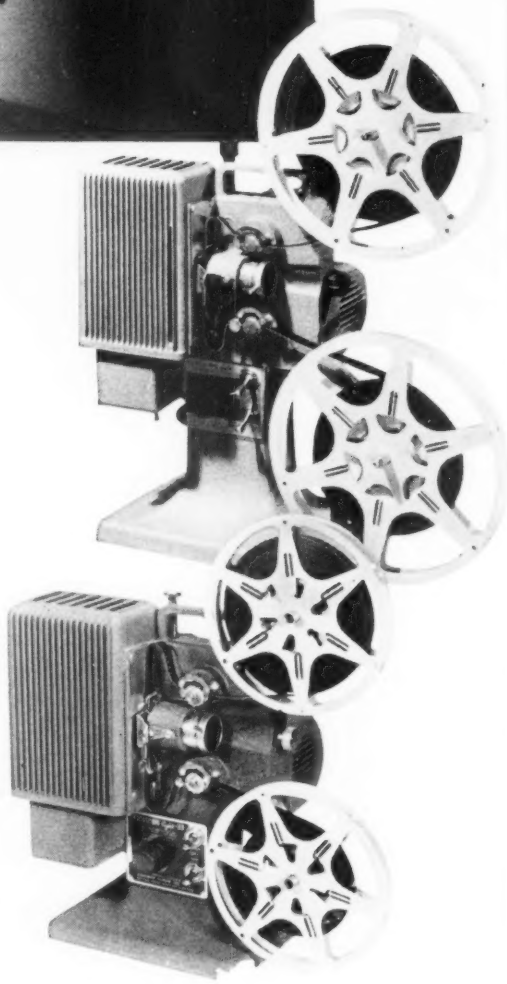
Lenses for Kodaslide Projector, Master Model (at left and above), are all Lumenized for maximum light transmission and color purity on the screen. Each lens is supplied with a matching condenser, computed to assure maximum light output and uniformity of illumination with that lens. Prices range from only $15 for the 5-inch Kodak Projection Ektanon *f* 3.5, to $90 for the top-quality 7½-inch *f* 2.3 and 11-inch *f* 3.7 Kodak Projection Ektar Lenses.





Kodaslide Compartment File (at left). Has 12 swing-out compartments . . . slides remove easily for viewing. Index on cover's interior. Takes 240 cardboard or 96 glass slides. $3.75. *Kodaslide File Box* (at right). Keeps slides in order . . . protects them from damage. Made of metal, it holds 140 cardboard or 55 glass slides. Separators permit filing by subject groups. $1.50

Kodak
TRADE-MARK



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NOTES ON THE PICTURE SECTION

PAGES 58-59

Toiler of the Sea, by Gosta Westman, was taken on the Bay of Ullanger, along Sweden's east coast. The camera used was a $2\frac{1}{4}$x$2\frac{1}{4}$ Rolleiflex, equipped with a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, through a green filter, was 1/50 second at *f*/5.6 on Agfa Isopan film. Made late in the afternoon, this shot was one of the prize winners in the 1950 POPULAR PHOTOGRAPHY Picture Contest.

PAGE 60

Hour of Prayer, another prize winner in the 1950 contest, is the work of Joseph Halsberghe. The photographic equipment used consisted of a $2\frac{1}{4}$x$2\frac{1}{4}$ Rolleiflex and a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, on Gevaert film, was 1/10 second at *f*/5.6. Halsberghe earns his livelihood as a professional press photographer.

PAGE 61

The shot of an athlete leaping high in the air was taken in the fields of north-central Hungary by Rudolf Jarai of Budapest. The camera used was a $2\frac{1}{4}$x$2\frac{1}{4}$ Rolleiflex equipped with a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure was made through a yellow filter on Ansco fast panchromatic film.

Erno Vadas of Budapest made his picture of an elderly man telling a little girl a tall tale in the Transylvania section of Roumania. The picture subjects, however, are Hungarian and are wearing their native costumes. Vadas used a $2\frac{1}{4}$x$2\frac{1}{4}$ Korelle Reflex camera and an 80-mm Zeiss Tessar *f*/2.8 lens. Exposure, through a light-yellow filter, was 1/50 second at *f*/9 on Agfa Isopan film. This photograph won a prize in the 1948 POPULAR PHOTOGRAPHY Picture Contest.

PAGE 62

Team Work, by Frank Sharman of London, was taken with a 35-mm Contax II camera and a 50-mm Sonnar *f*/2 lens. Exposure was 1/125 second at *f*/2 on Kodak Plus-X film. The performers in this shot are the Liberty Horses, famous for the precision stunts they do when they run around a circus ring in teams of three.

PAGE 63

Between Acts, by Brassai, was taken with a 6x9-cm Voigtländer Bergheil plate-back camera and a 105-mm Heliar *f*/4.5 lens. Several flashbulbs were used to illuminate the setting. Brassai made this interesting shot on Kodak Super-XX film. His aperture was set at *f*/9. Mademoiselle Tcherinea, a prima ballerina, is the model. Brassai writes his general attitude toward photography is to "look at things as if he is listening to them."

PAGE 64

Golden Rain, by Martin Verjans of Heerlen, Holland, was made with a $2\frac{1}{4}$x$2\frac{1}{4}$ Rolleiflex and a 75-mm Zeiss Tessar *f*/3.5 lens. A four-second exposure permitted the photographer to record this pleasing fireworks pattern. His aperture was set at *f*/6.3. The film used was Ilford HP3. This picture, a 1950 contest winner, is one of several in this portfolio which didn't necessarily have to be made in any one particular European country. In fact, it could have been taken almost anywhere in the world.

PAGE 65

Bruno Stefani's shot *Cristalli* was made in Milan, Italy. The camera used was a 35-mm Leica IIIa equipped with a 90-mm Elmar *f*/4 lens. Natural light illuminated the setting. Exposure, on Agfa Isopan film, was 1/60 second at *f*/6.3.

Riccardo Moncalvo's photograph of a mountain climber was taken at sunset with a 35-mm Leica IIIb camera and a 50-mm Elmar *f*/3.5 lens. Exposure, through a light-yellow filter, was 1/100 second at *f*/9 on Agfa Isopan film. This picture won a prize in the 1950 contest. A professional, Moncalvo owns and operates his own commercial photographic studio in Torino, Italy.

PAGE 66

El Artista, by Francisco Catala Roca of Barcelona, Spain, was made with a 13x18-cm view camera and a 210-mm *f*/4.5 lens. Exposure, on Gevaert Panchromosa film, was 1 second at *f*/6.3. The artist in the picture is F. Graus. Roca won a prize in the 1950 contest for this delicate recording. He is a professional industrial and publicity photographer.

PAGE 67

Antonio Rosa Casaco's shot of a foggy, wash-day scene was made at Santarem, Portugal. The camera used was a $2\frac{1}{4}$x$2\frac{1}{4}$ Automatic Rolleiflex equipped with a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, through a green filter, was 1/50 second at *f*/5.6 on Kodak Super-XX film.

PAGE 68

The News was taken by Alfred Nielsen in his home in Naestved, Denmark. He used a $2\frac{1}{4}$x$2\frac{1}{4}$ Rolleiflex equipped with a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure was 1/25 second at *f*/5.6 on Ilford HP3 film. Mark Jensen, a friend of the photographer, is the model. This shot won a prize in the 1950 contest.

PAGE 69

When Day Is Done, by Max Gutmann of Zug, Switzerland, was taken with a 6x9-cm Super Ikonta camera and a 105-mm Novar *f*/3.5 lens. Exposure, on Kodak Super-XX film, was 1 minute and 45 seconds at *f*/9. Gutmann made this shot, a 1950 contest winner, with only the aid of the light at hand. He writes that he got the idea for this photograph a long time before he made the exposure. Finally one evening he decided to make the shot. He included one of his friends in the composition to add a touch of human interest.

Toys for Tabletops

(*Continued from page 43*)

istic in appearance and suitable in size. Then plan your story idea carefully before building your setup. Step back so you can view the toy from a distance, and try to picture scenes in real life where such an object might appear. With the toy in front of you, draw a rough sketch to give you a good idea of what the final print will look like and what details need to be added to create drama and realism.

A table placed about two feet from a wall should provide plenty of room for a simple lighting setup. No other background should be necessary if the wall is bare plaster; otherwise you'll need to improvise some suitable backdrop. I use a piece of seamless paper (available at most paper supply stores) measuring about six by seven feet, but a sheet or blanket may serve the same purpose. Uneven bulging of the backdrop can create a dramatic cloud effort.

The illustrations accompanying this text were made with the aid of a Number 2 floodlamp and a 10-inch reflector placed behind the scene and aimed to throw light on the background only. However, a larger reflector is an advantage. With the 10-inch size I was forced to tip the reflector up too far, causing some light to spill into the foreground area and tending to destroy the silhouette effect. This wasn't a serious defect, but it did require me to burn in the foreground slightly when I made the final print.

The next step is to cover your working space with a dark blanket, black focusing cloth, or other material, depending on what effect you want with a particular subject. A strip of carpet looks like a well-kept lawn, while layers of peat moss simulate plowed land, as in the accompanying picture of a tractor and plow.

Place your key objects on the table and start to build around them. Remember, the scene won't look real if you leave it bare of detail. In the picture of the hunter standing near his cabin I used modeling clay to form a coonskin cap complete with tail. A sliver of wood was carved to make a gun. Ties in the railroad shot were made from strips of cardboard, and

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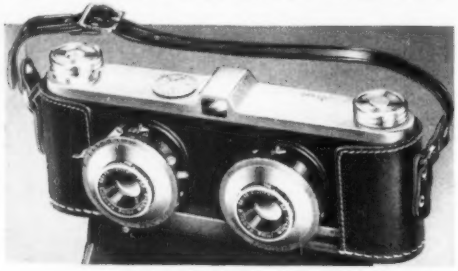

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the "smoke" was a piece of fluffy cotton. Little touches like these add authenticity to your scenes. However, too many frills will spoil the effect. So choose a few important details and strive for maximum reality by emphasizing these essentials.

Take a look around your back yard or in the vacant lot next door and find some twigs, weeds, grass, and stones to fill out the rest of your tabletop scene. The gnarled, wind-twisted tree in the plowing picture is actually a desert holly bush. In the hunting scene I used a chunk of redwood bark to make a cliff, stuck dried weeds into a box of dirt to supply the trees behind the cabin, and arranged some grass to form a hedge.

Check your accessory items for proper scale, and then arrange them to form a well-balanced composition. Follow the same rules as when taking a scenic shot out of doors: strive for balance, unity, and effective placement of center of interest. For example, in the surrey picture notice how the bending weeds increase the feeling of speed, while the fence post at left prevents the eye from running out of the picture. One of the big advantages of tabletop photography is the fact that you can move trees, buildings, or even mountains to suit yourself!

Give the scene critical study before clicking the shutter. Does everything look right? If not, don't be afraid to make changes, rearrange your subject, or try a new camera angle. In the surrey picture, for example, I first tried a full front position. Not satisfied with this, I moved the camera slightly to the left and turned the horses so that the head of the foreground horse wouldn't hide the animal in back. This slight change of angle greatly improved the picture.

Use an exposure meter, if one is available. Otherwise you'll have to make a few trial shots to establish correct exposure time. Follow your normal processing routine using your favorite film, developer, and paper. I took the pictures shown here on a medium-speed film developed in a standard fine-grain developer sold in most camera stores.

The range of tabletop subjects is limitless, but a good place to start is with objects near at hand. Hardly any toy or model is too crude if you use a silhouette or semi-silhouette technique. So drag out the toy box and look inside. You'll find a wealth of fascinating material for making tabletop pictures that sparkle with life.—

EUROPEAN PHOTO TOUR

A European tour for photographers will be offered to the public this summer by the College of the City of New York School of General Studies. Students will sail from New York late in June and will return before Labor Day. Virgil Argo, lecturer in photography at City College, will supervise the trip, which will include England, Holland, Belgium, and France. After the tour is completed, students will spend two days in the school's photo lab, developing films and making prints. A folder describing the tour may be obtained by writing to Extension Division, City College School of General Studies, New York 31, New York.

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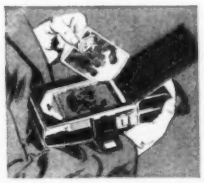

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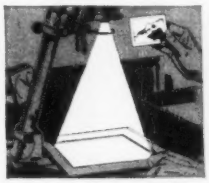

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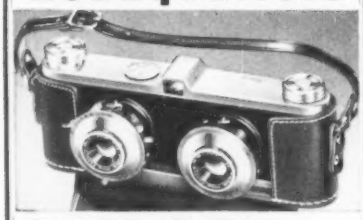

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135mm Hektor f4.5	129.50	89.50
135mm Hektor f4.5 in reflex housing	310.00	215.00
127mm Leitz f4.5	129.50	79.50

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28mm Tessar f8	$ 95.00	$ 69.50
35mm Biogon f2.8	195.00	135.00
85mm Sonnar f2	225.00	159.00
135mm Sonnar f4	159.50	119.00
200mm Tele-Tessar f8	—	195.00

Wide Angle & Telephoto For Contax "S"

28mm W.A. Tessar f4.5	$120.00	$ 95.00
35mm Biotar f1.5	325.00	225.00
135mm Tritar f4	145.00	95.00
180mm Sonnar f2.8	395.00	295.00
500mm B&L Telephoto f5.6	360.00	225.00

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Photography On Parade

(*Continued from page* 48)

class to the Council competition. Once a month, a hand-picked Council jury of three meets in the quarters of the YMCA at Pennsylvania Station for an open judging of all entries.

Pictures are judged on a formal point basis. The ones with the highest rating in each class are designated Prints of the Month. Duplicate prizes are awarded in cases of ties which cannot be broken by the panel. Medals go to the individual print makers.

At the same time, the total of points for each club's entries is added to the club standings in the race for Club-of-the-Year. Furthermore, the top five prints in each class every month become eligible for the Print-of-the-Year contest, the photographic World Series. Prints and color slides that reach the grand finals are judged in conjunction with the Council's annual dinner meeting. Medals, trophies and honors are heaped on the first prize winners and on the clubs showing the highest cumulative totals. Prizes include cups and gold and silver medals donated by individuals, groups and photographic industry organizations.

Formal pictorialism prevails in most of the Council competitions, as it does among member clubs. Print makers, engaging in spare time hobbyist activity, follow the pattern of the pictorial school in which most amateurs train themselves.

There are from time to time, however, currents of photographic unrest. Isolated incidents demonstrate a desire on the part of some groups and individuals to break away from pictorial formalism. The restlessness exists, but no Steiglitz has yet emerged to give it direction and leadership necessary to convert it into a movement.

Some of the Council's clubs have branched out into new activities on a group basis. The Manhattan Camera Club, a league leader in pictorialism, has launched a club program for pictures of "New York—Its People." Now nine months old and embracing more than 100 prints, the program is aimed at a full portrayal of the city and its inhabitants.

A comparatively new organization, the Village Camera Club, whose locale is Greenwich Village, has pumped new life into its organization by group projects, exhibitions and publication based on that picturesque section of New York.

Among the major undertakings of the Council are its periodic field trips. Four to six trips a year are planned, accommodating up to 300 persons on each outing. The trips cater largely to camera fans more interested in the fun of taking pictures than in making exhibition prints; many of them are unaffiliated with any club. But these trips serve among other things as strong inducements to club membership.

Field excursions are usually made on Sundays. Chartered buses, trains, or boats furnish transportation. As a rule, affiliated clubs in the region visited act as hosts and guides for the day's opera-

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tions, which stress the pictorial scenes and possibilities in each region. Trips have ranged from Central Park at night—with police protection arranged by the Council—to the Delaware Water Gap in western New Jersey.

The Council furnishes models to pose for shutterbugs, and instructors to assist them with their problems. Special events are staged. Arrangements were once made with the Richmond County Posse Ranch for a rodeo—held in the wilds of Staten Island in New York Harbor. Lions were taken out of their cages at the Bronx Zoo to pose for the benefit of field trip fans. An entire deck of a ferry boat was once reserved for Council trippers to shoot New York's teeming harbor. Vassar College was thrown open for a day of picture making. The Harmon repair shops of the New York Central have showed off their locomotives and equipment on several occasions.

Biggest advantage of field trips on such a large scale, according to those who direct them, is in opening up new fields of photographic activity to the smaller clubs in the Council. Many sites have frequently been revisited by individual clubs for their own competitions. Field trip excursionists are an enthusiastic lot, who make pictures of "everything from the bus tires to the bark on the trees." Costs are kept to a maximum of $5 per person, with $1 going to the Council.

Metropolitan Camera Club Council activities and events are communicated to the far-flung membership through the pages of its magazine, *The Metro News*, a handsomely illustrated publication that has sprouted from a mimeograph sheet. It was turned to magazine format in 1947, but advertising revenue was scant, and the *News* was forced to fold. Early last year, however, arrangements were made with a leading New York photographic dealer for subsidization of the magazine. The store defrays its expenses, and uses its pages for a modest advertising schedule. The Council has the freedom of its editorial columns. The *News*, in addition to its articles of general information for clubs and photographers, furnishes cover and inside pages to show outstanding pictures by members.

Like other projects of the Council, it succeeds because of its co-operative nature. Throughout the history and growth of the MCCC, there is endless testimony that more and better things to foster the advantages of photography as a hobby and an art may be achieved by the council-type of organization.

In New York no club need founder for lack of direction, lose its membership, suffer for want of speakers, judges or activities, so long as the close-knit Council stands ready to give its aid. Photographic groups in other communities can easily emulate its example.—▶

SHOW GOES ON DISPLAY

Pictures selected as best of the year in the Metropolitan Camera Club Council's competition, including a number of those accompanying this article, will be on display in the observation tower lounge of the Empire State building for two weeks beginning March 20.—▶

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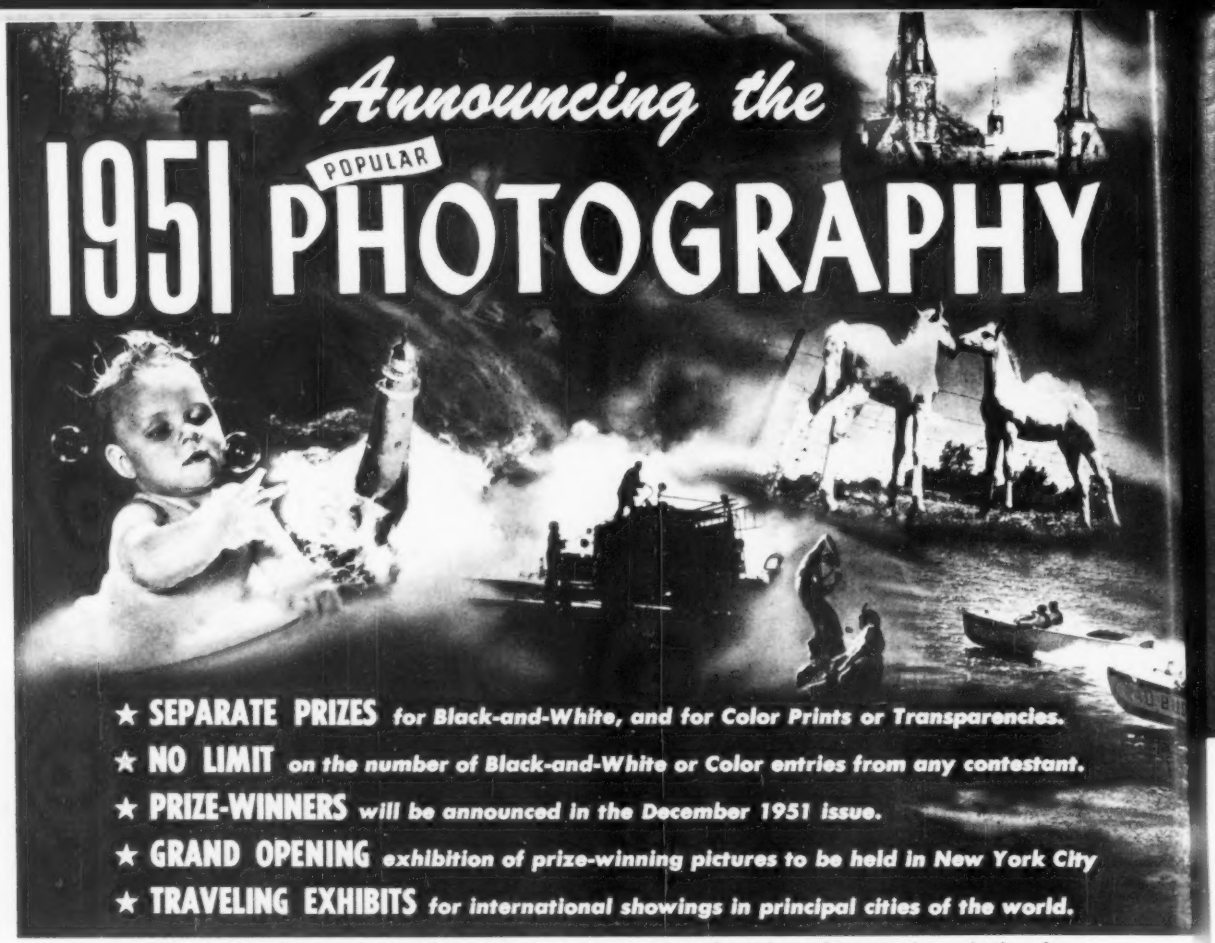

★ **This outstanding event is of importance to everyone who takes photographs, whether for diversion or as a profession—so send in your best pictures! The Contest closes July 14, 1951.**

RULES OF CONTEST

(1) The Contest is open to all persons, except employees of POPULAR PHOTOGRAPHY, Ziff-Davis Publishing Company, and their families. CONTEST OPENS MARCH 9 AND CLOSES JULY 14, 1951. No entry fee is required.

(2) There will be a Black-and-White Division and a Color Division; each will be judged separately. Any number of black-and-white prints, color prints, or color transparencies may be submitted by any entrant, in conformity with the following regulations: Color prints and or transparencies must be submitted separately from black-and-white entries. There are no restrictions as to subject matter or size, in either Division, although 5x7 or larger prints are preferred. No acknowledgment of receipt of entries will be sent, unless entrants enclose an addressed postal card to be signed and returned.

(3) Prints may be either mounted or unmounted; this is optional with entrants.

(4) Hand-colored black-and-white prints (tinted with oil-paints, water-color, pastel, etc.) are not eligible as Contest entries; however, chemically-toned prints are acceptable.

(5) Pictures which have been published in, or accepted for publication or under consideration by any other photographic magazine, are not eligible. Publication in any other medium does not make prints or color transparencies ineligible.

(6) Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please print or type-write the information requested on the blank. Additional entry blanks are obtainable from photo dealers and finishers, or direct from the Contest Editor of POPULAR PHOTOGRAPHY if request is accompanied by a self-addressed and stamped envelope.

(7) All prints and transparencies will be held for judging after July 14, 1951, and no entries will be returned until after announcement of the winners has been published in the December, 1951 issue of POPULAR PHOTOGRAPHY. Pictures which did not win prizes will then be returned as quickly as possible, *provided that self-addressed and stamped envelope, or addressed label and postage,* were contained in the same package in which each lot of entries was sent. *Do not send postage separately for return.* The Contest Editor cannot enter into correspondence of any kind regarding entries.

(8) Prize-winning pictures, including all reproduction and promotional rights, become the exclusive property of POPULAR PHOTOGRAPHY. All entrants who win prizes will be required to furnish original negatives before prizes are given. All prize-winning negatives become the exclusive property of POPULAR PHOTOGRAPHY.

(9) Judges in the Contest will be the editors of POPULAR PHOTOGRAPHY. Their decisions will be final. In the event of a tie, duplicate prizes will be awarded.

(10) Address all entries to Contest Editor, POPULAR PHOTOGRAPHY, 185 North Wabash Avenue, Chicago 1, Illinois. Final entries must be postmarked not later than midnight of July 14, 1951. Prize-winners will be announced in the December, 1951 issue of POPULAR PHOTOGRAPHY. While exercising the utmost care in handling entries, POPULAR PHOTOGRAPHY assumes no responsibility for loss or damage of Contest entries.

(11) Prizes will be United States Savings Bonds, Series E. Values of prizes listed are maturity values of the Bonds. Prize-winners who are not United States citizens will receive, in lieu of Bonds, a check in the amount of the purchase price of the Bond award.

(12) FOREIGN ENTRANTS: The above rules apply to all entries, except that prints and transparencies submitted by persons residing in foreign countries are eligible for consideration only if accompanied by return postage. International Reply Coupons are acceptable as postage.

FINAL CLOSING DATE: JULY 14, 1951

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2nd	U. S. Savings Bond... plus Trophy	1,000	2nd	U. S. Savings Bond... plus Trophy	1,000	2,000
3rd	U. S. Savings Bond... plus Trophy	750	3rd	U. S. Savings Bond... plus Trophy	750	1,500
4th	U. S. Savings Bond... plus Plaque	500	4th	U. S. Savings Bond... plus Plaque	500	1,000
5th	U. S. Savings Bond... plus Plaque	250	5th	U. S. Savings Bond... plus Plaque	250	500
50	Prizes, U. S. Savings Bonds, each.....	100	50	Prizes, U. S. Savings Bonds, each.....	100	10,000
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** In the event of a tie, duplicate prizes will be awarded.*

USE THIS ENTRY BLANK

Each one of your entries must be accompanied by a filled-in entry blank provided here, or a facsimile of it. Your photo dealer or your finisher has additional blanks on hand should you need them; or you can obtain entry blanks from the Contest Editor of POPULAR PHOTOGRAPHY. Your request for more blanks should be accompanied by a self-addressed stamped envelope.

Values given are maturity values of the bonds. Bonds will be delivered in denominations requested by prize winners. Each prize will be accompanied by a certificate of award suitable for framing. This certificate is printed on fine parchment stock and will bear the hand-lettered name of the winner.

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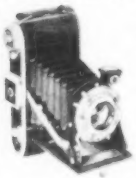

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CAMERA CLUBS

By WHIT HILLYER

Stereo Packs the House

Chicago's *Jackson Park Camera Club* held a meeting on stereo the middle of January, with a talk and three-dimensional slide show by James Calder of Milwaukee as the feature attraction. Just to see how much local interest there was in stereo, the event was publicized widely and visitors interested in three-dimensional photography were invited to attend.

Jackson Parkers who arrived at their clubrooms in the Gladstone hotel at the usual meeting time were amazed to find an overflow crowd already gathered, and people standing in groups outside. Over 250 attended, and the show was presented in two sections to accommodate the crowd. As a result of the interest shown, *Jackson Park* and *Chicago Color Camera Club* are providing a place for stereo work in their programs and there is a plan under way to create a new Chicago stereo club meeting downtown.

Ft. Dearborn School Opens

Designed to appeal both to beginners and to advanced workers, the evening school offered by Chicago's *Ft. Dearborn Camera Club* consists of 10 lectures which will continue through May 22. Classes are conducted on Tuesday evenings at the club's modern, well-equipped headquarters at 30 S. Michigan boulevard in downtown Chicago. The faculty consists of members, and includes such recognized experts as Harry Shigeta, Fred Korth, D. Ward Pease, and Morris Gurrie.

Exchange Salons Listed

At press time word had been received that three more clubs have traveling salons in preparation for exchange. To insure being placed on the itineraries, interested groups should communicate with these organizations without delay.

Camino Camera Club has had a guest jury assist in selecting its 1951 road show. For information regarding availability of this salon, write to the club at P.O. Box 642, Menlo Park, Calif.

A total of 26 prints chosen from 150 entries will compose the exchange salon offered by *Science Museum Photographic Club*, of Buffalo, N. Y. Judges for this show were Chester Wheeler, APSA, Rochester, N. Y.; E. H. Koenizer, print chairman of *Port Colborne Camera Club*, and Herbert Appleton, Buffalo commercial photographer. For booking details, write to the club in care of Miss Norma Connor, 16 Mayville avenue, Kenmore, N. Y.

Tulsa Camera Club has prepared two sets of color slides for exchange. One contains 76 slides on Oklahoma, the other is a salon set including five slides from each member wishing to be represented. Both *Tulsa* sets are accompanied by tape-recorded commentary. The club has found this practice effective, since no light is required for reading titles, and the sound volume can be adjusted so everyone present can hear. President of the club is Joe E. Kennedy, 2436 E. 28th street, Tulsa, Okla.

We Hear . . .

THAT *Temple Camera Club* has obtained larger and improved quarters at the Boro Park YMCA, 1206—14th avenue, Brooklyn, N. Y. A fully-equipped darkroom is part of the new setup, and applications for membership again are being entertained.

Circle of Confusion Camera Club, Tokyo, Japan, has sent along the program for its semi-annual award banquet. The excellent American dinner menu is built around an entrée of prime ribs of beef, *au jus*. Who says there's no place like home? The *Circle*, as mentioned previously, is composed of American military and civilian personnel stationed in Tokyo.

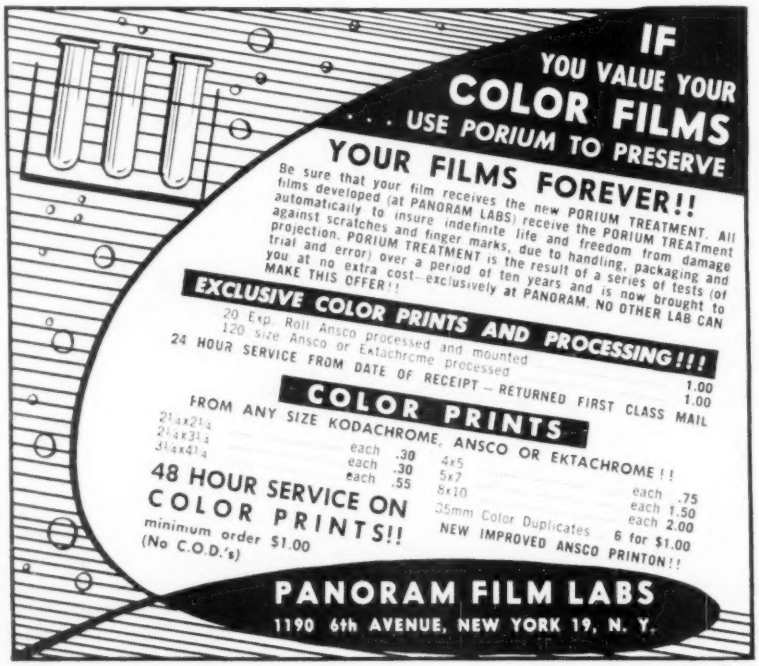
Kalamazoo Camera Club's "News" has entered its tenth year of publication. Congratulations to Editor Jim Bobb, APSA. We've read every single issue, Jim.

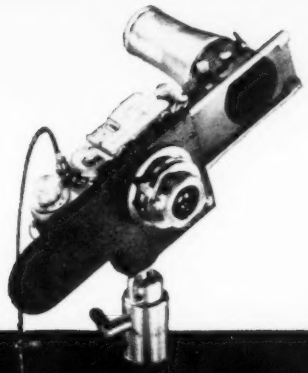
Up Massachusetts way, *North Shore Camera Club* includes a valuable piece of literature with its photography instruction course. It's a single sheet of ditto'd tabular advice regarding causes and cures for defects in color slides. Handy thing for a student or beginner to have around.

Charles Schwartz not only was one of the charter members of *Delaware Camera Club* 26 years ago, but he's been an active member ever since. That should constitute some sort of record. In line with this last statement, I hereby lift a paragraph from *Brooklyn Amateur Cine Club's* "Cine Vues":

"It has always been a vexing puzzle for the board of directors to figure what happens to an individual who attends four or five meetings as a guest. He then apparently approves of us, as he plunks down his seven bucks and becomes a member. . . . Now no longer a guest, he proceeds to disappear—no sign of him (or her) again . . ."

It's too true, too often. Why?





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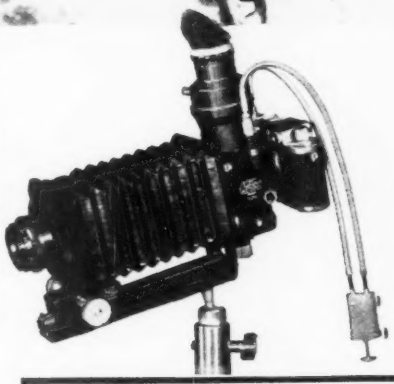
for the Leica Camera makes it easy to copy or microfilm manuscripts, documents, letters, books. It gives you striking close-ups of insects, flowers or other minute objects . . . captures detail even finer than the naked eye can see. By extending the lens further from the camera through special tubes, the Focaslide makes possible magnifications on your negative up to five times. Accurate composing and focusing is done through a ground glass. Operation is quick and easy . . . new opportunities unlimited.

The Leitz Bellows Focusing Device

performs essentially the same function as the Focaslide in close-up work, but provides an even simpler and *continuous* method of focusing near objects. With it *any* intermediate ratio of magnification or reduction is possible within the range of the Leica lens you use . . . by rack and pinion adjustment. The Bellows Focusing Device is used preferably with either the 135mm. Hektor lens and the Mirror Reflex Housing, or with the 50mm. Elmar lens and special focusing attachment. With the Hektor lens, focusing range from actual size to infinity allows for *both* close-up and distance shots with maximum handling convenience.



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Light Up the Shadows

(Continued from page 69)

shadows is with natural reflectors, the kind you can find everywhere you go. Sandy beaches, fields of snow, light-colored rocks, concrete sidewalks, nearby white buildings and walls—all these reflect enough light to bring shadow areas within the brightness scale of your film.

You can buy reflectors ready-made, but it's easy to build your own from inexpensive materials. Glue a piece of ordinary metal foil to a stiff cardboard back. Tack white cloth to a simple wooden frame. Cut a piece of white cardboard to a convenient size. Paint a sheet of matte paper with dull white. Or you can improvise a reflector from a towel, sheet, shirt, or newspaper.

A hand-held reflector is easy to use if you study its effects carefully before shooting. Flash the spot of light rapidly on and off the subject. Otherwise your eye will grow used to the new level of illumination and make it hard for you to judge when the correct amount has been added. If you don't have an assistant to hold your reflector you can prop it against a rock, camera case, or other convenient object.

Control the intensity of reflected fill-in light by moving the reflector farther away or closer to the subject. Foil, either gold or silver, throws more light than a white card or cloth and should be used when you need to bounce light a long way, such as down a hall or into a building. Use gold foil for color pictures; its yellowish tint neutralizes the cold blue of reflected sky light and adds pleasing warmth to skin tones. But be careful when using gold for black-and-white pictures. The added illumination will appear brighter to your eyes than it will to the film. The result: not enough shadow detail in the final print.

Reflectors can be used in the studio as well as outdoors. Small pieces of white cardboard or metal foil will throw light into specific shadow areas, but for a large volume of almost non-directional light try this trick: Mount two large white cards near the camera, each card lighted by a separate floodlamp and placed at an angle to throw reflected light onto your subject. Add a single soft main light above and behind the model. The result is a lighting setup that gives delicate, high-key results and is easy on your subject's eyes, too. Either flashbulbs or floodlamps can be used as the light source.

A fill-in light is most successful when it does its job without calling attention to itself. The average viewer shouldn't be aware that supplementary lighting has been used in a picture. This naturalness can be achieved if you train your eye to recognize a pleasant balance between shadow and highlight, and if you give a little thought to reaching this balance with one of the many methods at your disposal. A monochromatic viewing filter, enabling you to see a scene in one color only, makes a handy aid when you're judging tonal values.

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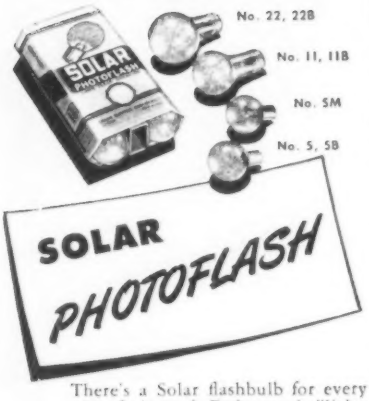

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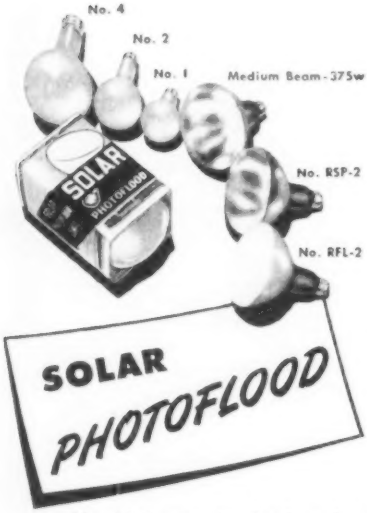

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March 3-17

ARKANSAS, Fayetteville—University of Arkansas (Camera Club): First Salon.
CALIFORNIA, Alhambra—(Alhambra Camera Club): Second Salon.
ILLINOIS, Elgin—Art Gallery, Elgin Academy (Elgin Camera Club): Third Salon.
ILLINOIS, Mount Vernon—(Mount Vernon Township High School): Fourth Salon.
INDIANA, Anderson—YMCA (Anderson Photographic Society): Fifth Salon.
NEBRASKA, Lincoln—(Miller & Paine): Sixth Salon, March 1-10.
NEW YORK, New York—(Pavelle Laboratories): Fifth Salon.
PENNSYLVANIA, Philadelphia—(Philadelphia Textile Institute): Fifth Salon.
PENNSYLVANIA, State College—(Penn State Camera Club): Fifth Salon.
PENNSYLVANIA, Warren—(McIntosh Photo Service): Third Salon.
RHODE ISLAND, Providence—(Sterling Camera Company): Fourth Salon.
VERMONT, Barre—(Granite Center Camera Club): Second Salon.
WASHINGTON, Everett—Everett Jr. College (Everett Camera Club): Fourth Salon.
WASHINGTON, Seattle—(Frederick & Nelson): Sixth Salon, March 19-29.
WISCONSIN, Fond Du Lac—(Fond Du Lac Camera Club): First Salon.

April 7-21

ARIZONA, Yuma—(Yuma Union High School): Second Salon.
IDAHO, Twin Falls—(Twin Falls Camera Club): Fourth Salon.
KANSAS, Dodge City—(Sunflower Camera Club): Fourth Salon.
MASSACHUSETTS, Cambridge—Massachusetts Institute of Technology (MIT Photographic Service): Sixth Salon, April 16-30.
MASSACHUSETTS, Ludlow—(Ludlow Community Center) Ludlow Lensfans Camera Club: Fourth Salon.
OHIO, Cleveland—(Cleveland Engineering Society): Fifth Salon.
OHIO, Rock Creek—(Rock Creek Local Schools): Third Salon.
OKLAHOMA, Muskogee—(Clarkes Book & Camera Shop) Muskogee Camera Club: First Salon.
PENNSYLVANIA, Brackenridge—(Allegheny Valley Camera Club): Third Salon.
PENNSYLVANIA, Lewistown—(Miflin County Camera Club): Second Salon.
WISCONSIN, Superior—(Superior State College): First Salon.

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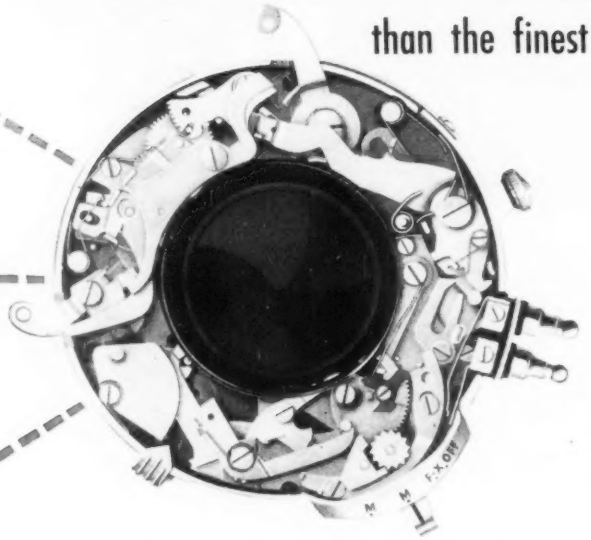
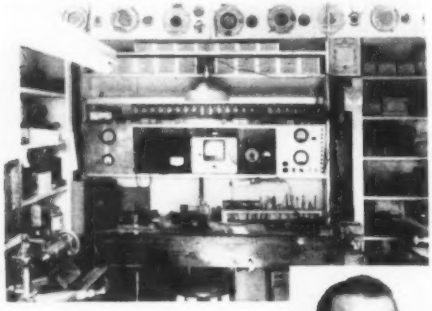
Contact quality (bounce) check on Oscillograph

Checking shutter speeds, synchronization and duration of contact with Interval Meter

Shutter assembly is done with painstaking care





CHARLES E. McCOY
OWNER OF FOTO-TEK
PORTLAND, OREGON

"Since we service dealers we get a good idea of the outstanding photographic products in the field. Wollensak is tops. In fact, I think all the local photographers here in the Northwest would bet on Wollensak products. In addition the company gives splendid service and stands back of all its products. This is mighty important to us middlemen."

The only **FULL** Synchromatic Shutter made where Shutter and Synchronizer are cocked with one lever, in one operation

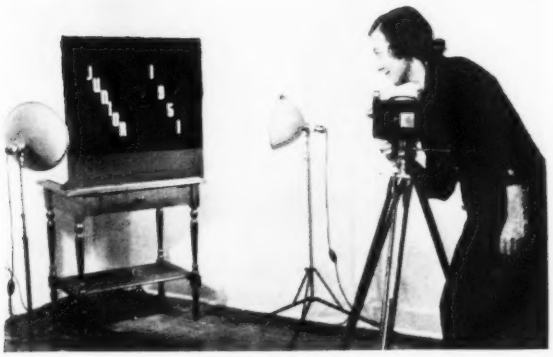
The internal mechanism of photographic shutters are frequently compared with fine watches. Both are precisely made and assembled . . . both measure time, but here the comparison ends. A watch ticks off seconds in smooth repetitive fashion, whereas a shutter expands its energy in as short a space as one thousandth of a second. Thus a shutter must not only be extremely accurate but very rugged to stand the terrifically rapid release of energy in its fine mechanism. Yet thousands of Wollensak shutters have given years of dependable service.

Wollensak shutters contain over 150 moving parts machined to fine tolerances and assembled with extreme care. To insure the smooth working of these fine shutters they are subjected to test after test. Oscillographs check for contact bounce . . . interval meters check shutter speeds, synchronization and duration of contact . . . a series of special instruments check insulation and shorts, blade bounce, spring tensions and other internal movements.

WRITE for literature on Wollensak Shutters.
Wollensak Optical Company, 892 Hudson Ave., Rochester 21, N. Y.

Wollensak **OPTICAL CO., ROCHESTER 21, N.Y.**
MEANS FINE LENSES

BETTER TITLES—ON VELVET!



By THE CHALMERS SISTERS

Here is the secret of those dramatic superimposed titles that give your home movies such a workmanlike touch

Double exposure does it. First a background scene is shot, lens is capped and film rewound; then the title—on black velvet—is exposed (see left) as film is run through again.

WOULD you like to see your movie title on the screen, superimposed over an ocean boulder with a wave breaking dramatically over it? Or against a rustic gate? Or perhaps you would like that movie of Junior to be titled over an animated background of Junior himself.

You don't have to pin letters on Junior or swim out to a rock to get professional-looking titles with animated background.

The answer is very simple, if you know the trick. Let us follow the procedure step by step:

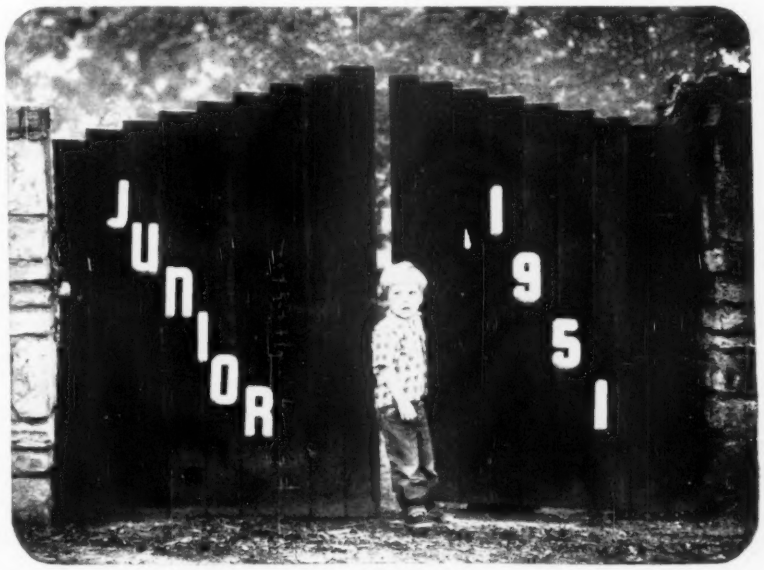
The subject to be used as background for your title should be dark. A dark, wet boulder in the ocean is perfect, but remember the white breaking waves by themselves will not do. It will not hurt, however, to let a wave break over the title. That will be dramatic and lend interest . . . and you can even have the wave "wash" your title away if you watch your footage closely.

The garden gate, if used as background, must be a dark one, not a painted one. And if Junior is the animated backdrop for your title he should be in one of his darker suits. If you choose a pretty girl to come walking through the garden gate, do not put her in a pastel dress (unless you have sufficient footage of title previous to her entrance). Remember the title is going to be white letters and they must have a contrast or they will disappear against a light background.

Whatever scene you choose, see that as much of the viewfinder as possible is filled with the dark object which you have decided to use as background. Make a mental note of any area in the viewer which will not serve as suitable background for white letters.

Thread your camera with the film you intend to use. You will find color film very effective for your title shots

(*Continued on page* 96)



Superimposed title lends a polished note—it advances the thought without interrupting the all-important action. Background must be dark, like the fence shown here, so white letters will stand out. Both original scene and title can be normally exposed.

TWO PAGES OF BIG VALUES . . . ORDER TODAY . . . $AVE!

EVERY ITEM FULLY GUARANTEED OR MONEY BACK

NOW AVAILABLE FOR YOU

the TYNAR 16mm

WITH LIFETIME SUPPLY OF FREE FILM FOR CAMERA!

NATIONALLY ADVERTISED TO SELL AT $7.95

now offered at the special introductory sale price of

$4.95 with lifetime supply of film

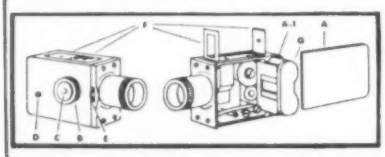
first roll of free lifetime supply enclosed with camera.

AT LAST! A TRULY SUPERIOR AMERICAN-MADE MINIATURE CAMERA

LIFETIME SUPPLY OF FREE FILM!

Because 8-16 Films has exclusive, patented developing machines expressly designed and created to conform to the special requirements of the Tynar Camera—your negatives must be sent to the 8-16 Films Laboratories for finishing.

8-16 will return (postage paid) the processed negatives and 14 enlargements (2½"x3½") PLUS 1 free roll of black & white roll film. You pay only the regular processing costs. Full information enclosed with each film.



COMPACT AND MASTERFULLY CONSTRUCTED

The Tynar camera is manufactured by expert craftsmen to give you the finest in low-priced miniature camera field. Diagram above shows intricate construction of camera. A Sliding Cover, A-1 Magazine Aperture, B Film Control Knob, C Shutter-release button, D Counter, E Lens aperture adjustment, F View Finder, G Film magazine.

- 16mm magazine miniature camera takes 14 exposures
- Features Tynar f6.3 Achromatic lens
- Takes both color and Black & White film
- Size of prints made to jumbo size (2½"x3½")
- Unconditionally guaranteed against defective workmanship for ONE YEAR
- Free film included with each roll processed. You pay only the low processing charge.

Similar imported models sell at $25 to $35. OUR PRICE $4.95.

THIS ROLL OF MOVIE FILM FREE

MONEY BACK GUARANTEE

ONE ROLL OF BLACK AND WHITE MOVIE FILM GIVEN FREE WITH EACH ORDER OF 6 ROLLS

- TREMENDOUS CLEARANCE SALE
- ALL FILM FULLY GUARANTEED
- COLOR FILM AT THE PRICE OF BLACK & WHITE

Film manufactured by nationally known firm. All film is GUARANTEED. 1951 dating. Price of film includes FREE processing and return postage.

	COLOR	B & W Weston 50
8mm roll, 25 ft. double	$2.75	$1.50
8mm mag., 25 ft. double	3.25	2.75
16mm roll, 100 ft.	7.50	3.00
16mm mag., 50 ft.	4.95	2.75

HOME MOVIES

We have a complete library of Black-and-White movies for young and old in 8mm and 16mm. Write for our Free catalog with complete listings. 8mm silent; 16mm available in both silent & sound.

CHARLIE CHAPLIN COMEDIES — One reel each: "The New Janitor", "Between Shows", "The Bound-in", "His New Profession", "In the Park", "By the Sea." Two reels each: "In the Bank", "His Night Out", "His New Job", "The Tramp", "Work", "Shanghaied."

RELIGIOUS FILMS — 9 reels each: "St. Anthony of Padua", "Messenger of The Blessed Virgin", "Story of Bernadette." 8 reels each: "The Crucified Thorn" (Life of Christ), "The Christians."

8mm, 50 ft.	$ 1.00
8mm, 200 ft.	4.00
16mm, 100 ft.	2.00
16mm, 400 ft.	8.00
16mm, 400 ft., sound	12.50

WORLD FAMOUS MUTT & JEFF CARTOONS IN KODACHROME

(approx. 400' subjects, 16mm, sound, silent) Bud Fisher's world famous comic strip of characters set to symphonic music in full color. Thrill the whole family with "Mutt & Jeff" on the screen.

MUTT & JEFF SUBJECTS
"Mixing in Mexico"
"Where Am I?"
"When Hell Froze Over"
"Slick Sleuths"
"Westward Whoa"

16mm SOUND (Reg. $50). NOW $24.95
16mm SILENT (Reg. $35). NOW $17.45

8mm and 16mm SILENT FEATURES

Title	Star	Reels
"Shadows"	Lon Chaney	7
"Covered Wagon"	Alan Hale	6
"Behind the Front"	Wallace Beery	5
"We're in the Navy"	Wallace Beery	5
"Lady Windermere's Fan"	Ronald Colman	5
"Eagle of the Sea"	Ricardo Cortez	5
"Lost World"	W. Beery & L. Stone	5
"The Americano"	Douglas Fairbanks	5
"Last of the Mohicans"	All Star Cast	5
"Captain Swagger"	Rod La Rocque	5
"Yankee Clipper"	Wm. Boyd	5
"Night Cry"	Rin Tin Tin	5

8mm, $5 per Reel—16mm, $7 Per Reel

16mm FILM CANS holds 2, 1600 foot reels each **5 CANS FOR $2.00**

BULK FILM

AVAILABLE in 8mm DOUBLE, 16mm SILENT, and 16mm SOUND.

Type of film	50 ft.	100 ft.	400 ft.
Weston 50-32 for outdoor and indoor use, fully panchromatic	$ .75	$1.50	$6.00

35mm FILM

For Kodak, Argus, Leica and Other Cameras

ANSCO: Fino-Pan, Ultra Speed and Supreme
KODAK: Plus X, Super XX, and Background X
DUPONT: Superior No. 2 and Superior No. 3

100 FOOT ROLL	$1.25
100 FOOT ROLL, NOTCHED	1.40
200 FOOT ROLL	2.40
200 FOOT ROLL, NOTCHED	2.60
400 FOOT ROLL	4.75
400 FOOT ROLL, NOTCHED	5.25

the notched film has the proper tongued cut-out at every 36 exposure with extra film allowed for loading cartridge or threading camera. ALL FILM SUPPLIED IN METAL CANS.

SELF REWINDING REELS

No need to ever rewind your films again. Show your favorite 16mm films (sound or silent) again and again without rewinding. Fits all projectors. Price includes 2, 400 Ft. reels and mounting bracket.

$3.00 extra reels, 50c each

CLASSIFIED BARGAINS

projectors reconditioned, in like-new condition (photos on request).

HOLMES or DEVRY—35mm sound projector with 2000' magazines. Single projector and amplifier, $300; matched pair with amplifier, $500.

BELL & HOWELL—16mm sound projector. Utility model. Forward and reverse. $300.

RUSH YOUR ORDER TODAY . . . $AVE DOLLARS!

EIGHT-SIXTEEN FILMS, 243 WEST 55th STREET, N. Y. 19, N. Y.

EIGHT-SIXTEEN TREMENDOUS CLEARANCE SALE

ALL FILM & PHOTO SUPPLIES BELOW WHOLESALE COST!

IMAGINE—YOUR PHOTO IN FULL COLOR

FOR THE AMAZING LOW, LOW PRICE OF $3.00

We will send you one cartridge of 35mm color film, free processing, 10 transparencies and 10 full color prints for only $3.98. Regularly sells for $8.40 . . . that's a saving of almost $4.50 . . . you get more than twice as much for your money!

Look at the BIG VALUE You Get

1. One cartridge of 35mm color film with 10 exposures. Regular Price $2.40.
2. Free processing.
3. 10 beautiful, full color sparkling transparencies individually mounted, size: 2¼x3¼.
4. 10 individual full color prints, size: 2¼x3¼. Regular price (10 prints — 60c each). $6.00.

The finest electronic developments and sensitometric control assure you of a quality print that captures the full brilliant color of your prints. Overexposed and underexposed transparencies are printed for the finest possible reproduction.

WE GUARANTEE . . . If you are not completely satisfied with the merchandise, you may return it and your money will be refunded in full.

CORDOMATIC TAKE-UP REELS

New, electric, self-winding cordomatic take-up reels for projectors, photographic equipment—and all electrical appliances. Eliminates loose wires when equipment is not in use. Comes complete with 20-foot heavy rubber covered wire. Dim: 3" thick, 7" diameter. Order this wonderful accessory today. A-thousand-and-one uses. Reg. $7.50. $5.00

IT'S CHEAPER WHEN YOU BUY 10-20-OR 40 ROLLS

ON EACH ROLL OF FILM YOU SAVE UP TO 39¢!

- PANCHROMATIC FINE GRAIN
- WESTON 40 RATING

Late 1951 dating. Manufactured by nationally known firm. ALL FILM GUARANTEED. Each roll wrapped in foil for year-round protection.

$1.75 FOR 10 ROLLS

For 20 ROLLS $3.25

For 40 ROLLS $6.25

35mm 20 EXPOSURES Including Free Processing

AND MOUNTED IN SLIDES

$2.25 EACH

FILM IS SUPPLIED WITH HANDY MAILING BAG. PROCESSED FILM IS RETURNED TO YOU POSTPAID.

COLOR ROLL FILM

now available for all popular cameras equipped with shutter speeds and adjustable lens openings.

PRICES BELOW INCLUDE: FILM and PROCESSING of color transparencies

127. $1.60	120/620 $1.75	116/616 $2

each roll is packed with handy mailing bag for return to us. After processing transparencies will be returned to you postpaid.

PRICES BELOW INCLUDE: FILM, PROCESSING of color transparencies, PLUS 6, 3¼x4½ JUMBO COLOR ENLARGEMENTS with distinctive white borders.

127. $4.15	120/620 $4.25	116/616 $4.50

each roll is packed with handy mailing bag for return to us. After processing transparencies AND PRINTS will be returned to you postpaid.

NEW LOW PRICES—COLOR PRINTS
from 35mm transparencies
Exclusive White Border Process on All Prints
20c each 2¼x3¼ . . . . . 25c each
(10 or more . . . . . 20c each)
ANSCO COLOR FILM DEVELOPING 75c each
B2, 120, 620, PB20, 35mm
(35mm slides are returned mounted)

PHOTO FINISHING

JUMBO PRINTS, 3¼x4½ ENLARGED FROM

127—120—620—116—616

black and white negatives. The most modern equipment is used that automatically compensates for light and dark negatives and soft or contrasty negatives. Exclusive patented DuPont Varigam paper used for this process.

4c EACH Minimum order 50c

we return film and prints to you postpaid.

ANY SIZE 127, 120, 620, 616, 116 NEGATIVES DEVELOPED AND 2¼x4½ JUMBO ENLARGEMENTS MADE

8 exposure roll 35c
12 exposure roll 50c
16 exposure roll 60c

we return film and prints to you postpaid.

ANSCO ULTRASPEED

20 exposure in metal cartridge 25c
36 exposure in metal cartridge 40c

ENLARGING PAPER

20x24 sheets, single weight, glossy #2. Enough paper to cut 872 4x5 sheets; or 438 8x10 sheets from each package of enlarging paper. **$6.00**
(Add $1.00 for postage)

MAILING INSTRUCTIONS

To save C.O.D. charges on all mail orders, remit by cash, check, M.O. 20% deposit must be remitted with all C.O.D.'s. Add postage to remittance. Excess postage will be returned. Orders without postage will be sent collect.

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Please send me the following:

Enclosed find cash , check , M.O. , C.O.D. (20% enclosed) .
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Address . . . . . .
City . . . . . State . . . . . .

EIGHT-SIXTEEN FILMS, 243 WEST 55th STREET, N. Y. 19, N. Y.

no more

PICTURE-KILLING

FOG

DIRT

FADING

YELLOWING

CRACKING

with this new

RADIANT

4-way better

SCREEN

Whether you now have an old faded, discolored wrinkled screen — or are considering purchasing a new modern screen for the first time—Radiant's "Vyna-Flect" Screen Surface protects you against the dulling fog of discoloring, fading, yellowing and dirt. Movies or stills stand out with unusual snap, clarity and contrast. Colors are clear, brilliant and true. Images seem to j-u-m-p out of the screen. Here's why:

A Really Improved Screen Fabric

The new "Vyna-Flect" screen fabric is made by an exclusive Radiant process. Millions of tiny mirror-like beads *reflect* light instead of absorbing it—which assures you the brightest, clearest pictures. This surface is *mildew-proof* and *washable*, so that you always have a perfect projection surface.

Send for FREE BOOK

"More Brilliant Projection"

crammed with practical information on how to get the best projecion under all conditions. At the same time we will send you a sample of the new Radiant "Vyna-Flect" screen fabric so you can see how much better your pictures look on this miracle fabric. Radiant Mfg. Corp., 1236 S. Talman, Chicago 8.

RADIANT

PROJECTION SCREENS

HOME MOVIES

BEFORE THE BLAST. 10-min., 16-mm black-and-white sound. Free of charge. The Aetna Life Insurance Co., 151 Farmington Ave., Hartford 15, Conn.

Illustrating the basic safety rules in connection with the transportation, storage and use of commercial high explosives, this film is another in a special series dealing with safety problems in the construction industry. It portrays the procedures for both large and small blasting operations.

CHALLENGE: SCIENCE AGAINST CANCER. 30-min., 16-mm black-and-white sound. Rental prices upon request; sale $45. International Film Bureau, Inc., 6 N. Michigan Ave., Chicago 2, Ill.

This film tells the story of a great adventure—science's effort to conquer a universe so small that it cannot be seen with the naked eye, so huge that it contains the entire mechanism of life. This universe is the cell. "Challenge" is a fascinating interpretation of a great research problem and points up the meaning of new achievements in biology, physics, chemistry and genetics.

HIS FIGHTING CHANCE. 1 reel, 10-min., 16-mm black-and-white sound. Rental $1.50; available for sale. British Information Services, 39 S. LaSalle St., Chicago 3, Ill.

A Crown Film Unit production, sponsored by the Ministry of Health, the film is an account of what is being done to aid victims of infantile paralysis, and tells the story of human courage as it is displayed by the victims of this disease. Mrs. Eleanor Roosevelt and Michael Redgrave are the commentators in this picture, which shows that the dreaded "polio" is by no means incurable.

BRABAZON, KING OF THE AIR. 1 reel, 16-mm black-and-white sound. Rental $1.50; available for sale. British Information Services, 39 S. LaSalle St., Chicago 3, Ill.

The largest land plane in the world made its first flight in September, 1949. Driven by eight engines of 2,500 horse power each, the Brabazon has a wing span of 230 feet, can carry 120 passengers, and has a normal cruising speed of 250 miles per hour at 22,000 feet. The film shows the entire development of the plane from design to take-off.

TALE OF THE REDWOODS. 2 reels, 16-mm black-and-white sound. Prices available upon request. Official Films, Inc., 25 W. 45th St., New York 19, N. Y.

Hollywood stars, Harry Davenport, Edmund Lowe, and Brenda Joyce are featured in this featurette, along with six-year-old Billy Severn and fourteen animals, including the famous bird-actor, Jim the Crow. The boy, lost in his infancy, is found by Old John, the hermit, and they live happily in the enchanted world of the forest. The extraordinary music recreates the spirit of the forest and the speech of its creatures.

JET GETAWAY. 1 reel, 8-min., 16-mm black-and-white sound. Rental $1.50; available for sale. British Information Services, 39 S. LaSalle St., Chicago 3, Ill.

This film shows that with high-speed jet planes, it is almost impossible for a pilot to bail out unassisted. On a specially built steel tower, tests of a new "pilot ejection" seat were made. As the invention improved, it was tried from planes, using dummies. Now the seat has been perfected and airmen are ensured of a safe method of bailing out of their planes.

PAINTING AN ABSTRACTION. 1 reel, 16-mm color. Available for rental; sale $90. Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

In this film the noted art teacher and

8mm—16mm MOVIE FILM

SAVE MONEY — BUY BULK MOVIE FILM

PROCESS IT YOURSELF FOR EXTRA SAVINGS

Use this new Superior De Luxe Reel to process your film and save $$$. Includes everything you need. Assembling, loading rack, and tray—all complete and ready to go. Has capacity for 100 feet 8 or 16mm film. Complete simple instructions are included. It is easier than you think. It's FUN and it saves you money. Price. F.O.B. Chicago.

$19.95

Reversal Chemicals

Complete, purity tested reversal chemicals with full instructions for use. Nothing to add but water.

Kg Gal. Size... $1.55
1 Gal. Size... 2.55
Please add postage.

Reversal Processing

Professional quality reversal processing. Fast 24 hour service on any type black and white movie film.

100 Ft. 16mm $1.00
50 Ft. 16mm .60
50 Ft. 16mm Map .75
25 Ft. 8 mm .55
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CINE PRINTER

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Low priced, efficient contact printer. Motor drive 115 V. A.C. 300' capacity. 11 light adjustments for coated Prints 100' in 5 minutes. Has exciting window for visual control. Price $69.50 FET $6.25

SOUND MODEL $99.50 FET $7.50

FREE CATALOG AND PROCESSING MANUAL

Every movie fan should have one. Hundreds of bargains in film, cameras, accessories, etc., plus a manual on home processing. A post card will bring it.

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8mm ARCO 16mm MOVIE FILM

Save— Buy 6 Rolls!

FRESH BLACK & WHITE PAN FILM

WESTON 50, TUNGSTEN 32

8mm—25 ft. Double 8, Lots of 6 $1.50 ea.
16mm—100 ft., Lots of 6 4.00 ea.
16mm Magazine—50 ft., Lots of 6 2.45 ea.

24 Hour Laboratory Processing Included

B & W FILM PROCESSING—ANY BRAND

8mm 25 ft. Double 8 60c.
16mm 100 ft.—80c. 16mm 50 ft.—60c.

B & W FILM DUPLICATING

16mm to 8mm 6c per 16mm ft.
16mm to 16mm 4c per 16mm ft.

ARCO MOVIE FILMS, INC.

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COLOR FILM

At BLACK & WHITE PRICES

SENSATIONAL PRICE REDUCTIONS

120 or 620—	8 exposures	$ .50 ea.
116 or 616—	8 exposures	.65 ea.
127 —	8 exposures	.40 ea.
35 mm —	20 exposures	.75 ea.
118 or 130—	6 exposures	1.10 ea.
122 or 124—	6 exposures	1.30 ea.

WESTON SPEED—Day 20—Tung 16

For indoor or outdoor use. Eastman Ektachrome-type Film. Every film Guaranteed. Add for postage.

WHITEHEAD FILM PRODUCTS

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RECORDS

MOOD MUSIC Background SOUND

Last Word in Sound Effects

Send For Free Catalogue

THOMAS J. VALENTINO, Inc.

Dept. PP

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PATTERN FOR SURVIVAL

16MM. 800' SOUND & COLOR

A documentary film that vividly dramatizes personal defense against Atomic Attack. Highly recommended for people interested in Civilian Defense.

Rental $15.00—Sale $200.00

Write for FREE Literature

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FREE BOOK

water-colorist, Eliot O'Hara, N. A., demonstrates one type of contemporary painting, the creation of an abstraction with balanced form and movement by using the plates seen in a natural setting.

PAINTING WITH SAND. 1 reel, 16-mm color. Available for rental; sale $90. Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

This film has for its setting the somber, rocky canyons of Monument Valley near the Arizona-Utah border where there is a Navajo Indian reservation. The primitive and little known art of sand painting shown in the film is the basis of a sacred healing rite performed by the medicine men of the tribe.

Amateur Screen Notes

The latest addition to the McGraw-Hill Text-Film series on education is produced in close correlation with Hurlock's college textbook, "Child Development." Dramatic episodic treatment illustrates, analyses and interprets the various phases, physical and mental, which mark the development patterns of infancy and childhood. The titles of the individual films included in the series are: Principles of Development; Heredity and Pre-Natal Development; Child Care and Development; Children's Emotions; and and Social Development. More information may be obtained by writing to McGraw-Hill Book Co., Text-Film Dept., 330 W. 42nd St., New York 18, N. Y.

* * *

Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood 28, Calif., announces the lowering of their list prices on a number of sizes of their home movie films. The new list is: 50 ft. 8-mm & 16-mm $1.75; 100 ft. 8-mm & 16-mm $2.75; 200-ft. 8-mm $4.75; 200 ft. 16-mm $6.50; 400 ft. 16-mm $8.75. 16-mm sound reels are priced at: 100 ft. $5; 200 ft. $9.75; and 400 ft. $17.50.

* * *

Encyclopaedia Britannica Films, Inc., Wilmette, Ill., announces the release of "Primitive Artists of Haiti," which has been awarded a certificate as an outstanding creative effort. The 16-mm color film was presented with a special certificate of merit by Canadian Prime Minister Louis S. St. Laurent on behalf of the Canadian Film Awards. In part, the judges cited the producers of this film for "the honesty and force of the film . . . and managing a difficult theme with great sincerity, making it an interpretation and not just a travelogue." For rental and purchasing information write directly to Encyclopaedia Britannica Films.

* * *

The British Information Services, 30 Rockefeller Plaza, New York 20, N. Y., announces the appointment of Lester Schoenfeld to the films and promotion division, where he is in charge of all theatrical and non-theatrical distribution. His predecessor, Mrs. Dorothy Danish, who was with the organization for six years, has retired. Schoenfeld was formerly with Film Classics, Inc.

* * *

Launching a new program, Encyclopaedia Britannica Films, Wilmette, Ill., has produced the first audio-visual materials especially created for teaching foreign languages. The new technique, involving the use of both sound motion pictures and phonograph records, is designed to give beginning language students not only a vocabulary training but also a feeling of intimacy with the speech and life of nations whose language they are studying. The initial films in the series just released are "La Familia Sanchez," for Spanish classes, and "Une Famille Bretonne," for French courses. Rental and purchasing information may be obtained by writing to EBF.

* * *

"The Beginning Sports Series" . . . containing the first complete filmstrip sets on sports . . . is being distributed by The Society for Visual Education, 1345 W. Diversey Pkwy., Chicago 14, Ill. Presented by the Athletic Institute, Inc., this sports series is comprised of seven sets of full-length filmstrips . . . baseball, tennis, golf, bowling, archery, tumbling, and badminton.

* * *

"Tips On Editing and Titling," published by Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill., tells in simple, non-technical language how to cut and splice film and make your own titles. The price of this booklet is five cents; it is available from your photographic dealer.

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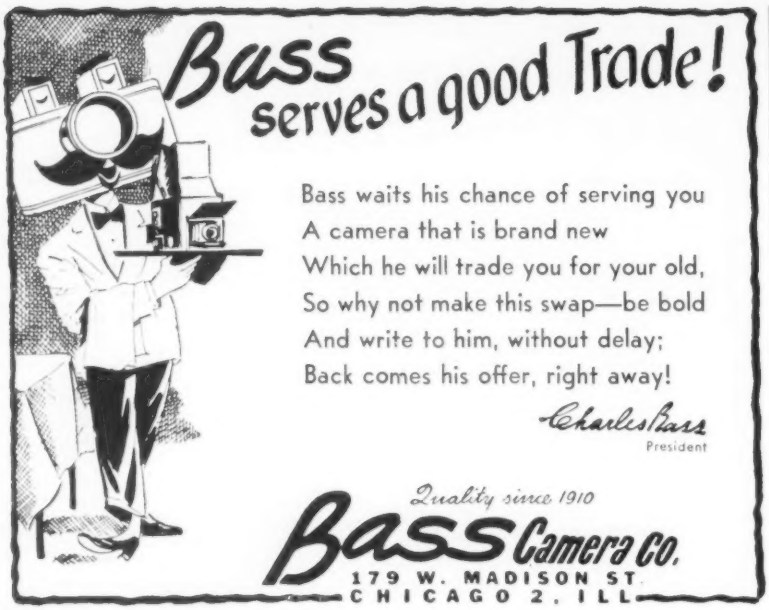

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Titles—On Velvet

(*Continued from page* 91)

if you are one of those who believes in "shooting less and shooting color."

Focus? For the ocean rock you can use a dependable rangefinder. On readily accessible subjects you will find it wise to get a 50-foot cloth tape and measure your distances accurately.

Aperture? The aperture may be determined in the usual manner by meter readings on the scene to be shot. In the case of the ocean rock you can take a reading on a nearby comparable rock . . . or you can trust the old standby of reading your own hand (held in the same light-reflecting position as the object being filmed) and use this flesh-tone reading as your "top" reading.

With the focus, aperture and, of course, parallax, set, you now level your camera on a good, steady tripod, wind and shoot! Use 24 frames a second for your setting of speed if you ever wish to have a laboratory make a sound print from your master picture film. It is well for even the amateur to remember that 24 frames is the "professional" shooting speed. It is the speed necessary if you ever want to add sound to your movies in the professional manner so that you can have a composite print of sound and picture to run on your sound projector. If you are shooting a scene which you feel may have potential commercial or entertainment value don't let yourself in for the heartbreaking words, "If you had shot this at 24 instead of 16 frames we could use it!" It must be 24 frames for sound!

Nine feet will make a sufficient title but you may shoot more and allow for editing later.

After you have shot Junior pedalling by on his tricycle or Sis in her new little coat coming up the garden path, you must now rewind your film *with the lens capped*. If your camera has a rewinding device, just cap the lens and rewind to the point of starting the title shot. If your camera will not rewind, ask your dealer to rewind your film for you in the darkroom. If you intend to rewind the film yourself be very sure to allow a few feet leeway. Don't shoot the film completely off the roll or rewind it off the other end if you are working near the end or beginning of a roll of film.

With your film rewound to the previous footage you are now ready to superimpose your title over this animated background.

Uncap your lens, and set your camera up again ready for shooting.

And here is the trick:

Get some board or building material into which pins may be readily stuck. This piece of board should be approximately three feet wide and two feet tall for convenience—but almost any reasonable size will do. Now buy yourself some black velvet. You will find that this is a real professional tip. Even Hollywood has its yards and yards of black velvet! Cover your board with this velvet and then, using a ruler to get good straight lettering, stick your letters onto this

board. Try the large white letters with pins in them sold especially for titling. Set this velvet-covered title board up in some convenient place.

Now set your camera up at a distance which lets this board completely fill the viewfinder so that you are absolutely sure that you will be filming only the black velvet with the white letters. Take your focus, set parallax, level and wind your camera and take a general or "flesh-tone" reading as described previously and set your aperture as you would under ordinary circumstances. It is well to set your board up where the sun is shining full on it so that the letters will register sharply and clearly—or set up indoors and use tungsten illumination.

(If you plan to use color film, and want to shoot the title indoors, remember to buy tungsten film. Then you can use it with the proper filter (Type A) for shooting in sunlight and use it without a filter for superimposing the title under tungsten light.) Since the black velvet reflects no light you do not have to worry about this second filming overexposing your original picture. You will find that using normal exposures will work perfectly. If you are in any doubt about your reading, it is, of course, safest to err on the overexposed side.

Keep in mind the original background scene which you shot and be sure that the letters are placed on the board in such a way that they will fall over the dark areas of the original scene. The letters should be placed a little to the center of the board so that you will be sure of not losing any of your letters into the edge of the film.

With television creeping into everyone's home even the amateur movie maker should think in terms of close-ups and well-centered pictures. Who knows? The fact that television films are 16 mm should make everyone stop and think. And the television tube characteristics demand that the main part of the scene be kept centered. "Long" (or distant) shots are dull unless close-ups are frequently introduced in the sequence.

Lock your camera into position, if possible. At least, be sure not to jar or move it while shooting. Shoot the same amount of footage for this title shot as you did for the original title background shot. Either watch the footage as it goes by or figure it out—three feet of film goes by every five seconds at 24 frames a second. The superimposition of the title can be varied by not starting until several feet of the background goes by . . . or by stopping at some dramatic point and not running the title to the end of the background. If you do not rewind to the original point, but allow a few feet before superimposing the title shot, you will give the effect of having the title leap onto the screen as if by magic.

As soon as this title is shot, the process is completed. If you have not finished the roll of film, shoot the rest of the film off in the regular manner. Then mail the film to your processing laboratory and you will receive back a title which will put you far ahead in the amateur ranks!—

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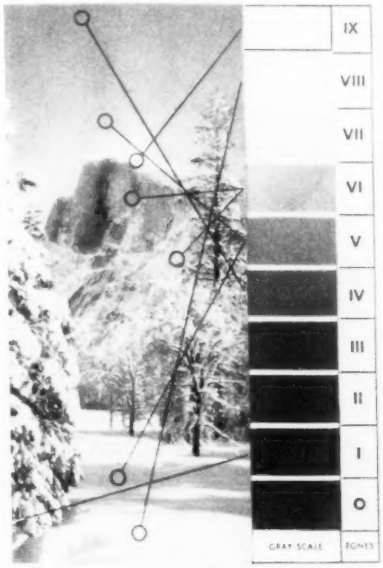

Analysis Chart of "Half Dome, Yosemite". From Book 3, The Print. 8 different zones of brilliancy are identified. 6 are vital in preplanning the picture.

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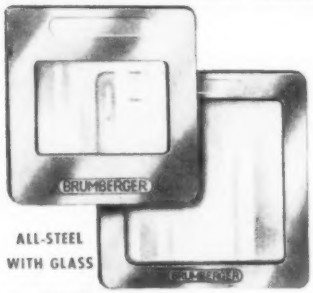

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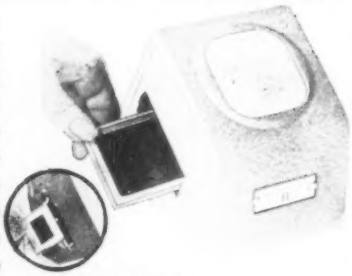

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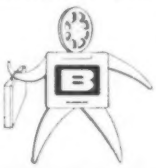

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A Woman's Camera in a Woman's World

(*Continued from page* 40)

branch out into fresh new tangents. She could manage the huge lights and, after a fashion, read a meter. Now, tired of knowing the boundaries, she was straining against the mechanical limitations of photography. She wanted to make mechanics secondary and try for feeling . . . for emotion.

A pattern began to be established. As she'd set up to try a new idea, the technicians would yell, "You can't do that." But she'd do it just the same. At first the other photographers would throw up their hands in exasperation. Then looking at the result, they'd become interested and finally excited over the effect.

Even today, Lillian Bassman retains the same flippant attitude toward the mechanical aspects of photography. Actually it's deceptive. By now she has a definite idea how far she can push the medium and her luck. Beyond this, for technical considerations, she usually bows to the judgment of her technician.

If you were suddenly to come up to her, thrust a photograph at her and in a loud voice demand, "What lights did you use to take this," you would get a frightened-little-girl-expression with overtones of "Why are you tormenting me?" But then she would give the question deep thought. Finally she would point to one of perhaps ten identical floodlights in the studio and say, "I think it was that one." Its wattage, type, or name is not included in her list of essential information. If she must use lights (for color sometimes) she'll click one on and try it out. If it doesn't do what she wants, she'll try another.

This same lack of reverence for the established rules holds true in the darkroom. Under the watchful eye of her assistant she has become what she considers "a fairly good technician." Due to his regular shouting of, "No! No!" she no longer makes such *faux pas* as slopping the hypo into the developer tray.

Film is developed normally, for the most part. Usually this is left to the technician who is instructed to work for the best possible quality. Standard preparations are mixed and handled according to the manufacturer's recommendations. The lab technician doesn't make the enlargement. As Lillian Bassman explains, "That's where I feel I come in. I can put my individual stamp on a photograph . . . put in whatever expression I want and take out what I please."

Standard enlarging procedure consists of blending various degrees of diffusion. On top of the easel Bassman places a sheet of tissue. As long as the tissue is in contact with the paper on the easel, extremely slight diffusion will take place. During exposure she lifts corners and edges of the tissue. The higher and consequently farther away from the paper it gets, the greater degree of diffusion it imparts. The center section prints relatively straight as the tissue is left in almost continuous contact with the paper. During all of this, the tissue is kept in constant movement. Final effect is a print where the center of importance is comparatively sharp with the extraneous detail surrounding it blending off into softness.

Recently, searching for new tangents, Bassman has developed an even more extreme technique. It was perhaps best described by another photographer who dropped by the studio one day. His horrified comment was, "Sheer madness."

Actually it amounts to burning in the entire print, bit by bit. She uses a cardboard with a very small hole cut in it. Working very carefully, she follows the

Another example of Bassman's singular darkroom technique (above) shows a strong variation from the normal print (below). This was made for *Harper's*.

lines of the image with the tiny spot of light. Although each area receives relatively normal exposure, all-over exposure time averages twenty or thirty minutes. Usually some experimentation is necessary before a perfect print is turned out and working time can easily run several hours. When two or three negatives have to be printed, it often amounts to an all day affair. According to Lillian, the technique requires virtually unlimited patience and a good strong arm—this, in addition to having a definite pre-

formed idea of what the final effect would be.

The eventual product is a marriage of photography and another medium . . . perhaps painting. Extremes of this technique seem to get away from the accepted realm of photography, but it is still *photography* and the same effect could not be achieved by another medium.

By now the evolution is complete. Photography has completely superseded painting and Bassman hasn't touched a brush in years. (For diversion she makes her own dresses.) Rarely does she use her camera when not on assignments, but she does enjoy spending endless hours in the darkroom evolving new techniques of which critics will first shout, "You can't do that" and then enthusiastically accept.

She is lucky in having sufficient confidence in her work. Marriage to such a successful photographer as Paul Himmel could shake her opinions. It doesn't. Although they respect each other's work, they concede that neither influences the other. Of her husband's work, Lillian says, "Paul is, I feel, a better photographer. His work is virile, it's more direct and he deals with the world as it actually is. Photographically speaking, we're probably as close as you could come to opposites. I'm completely tied up with softness, fragility, and the personal problems of a feminine world."—

Christmas Card Contest Winners Announced

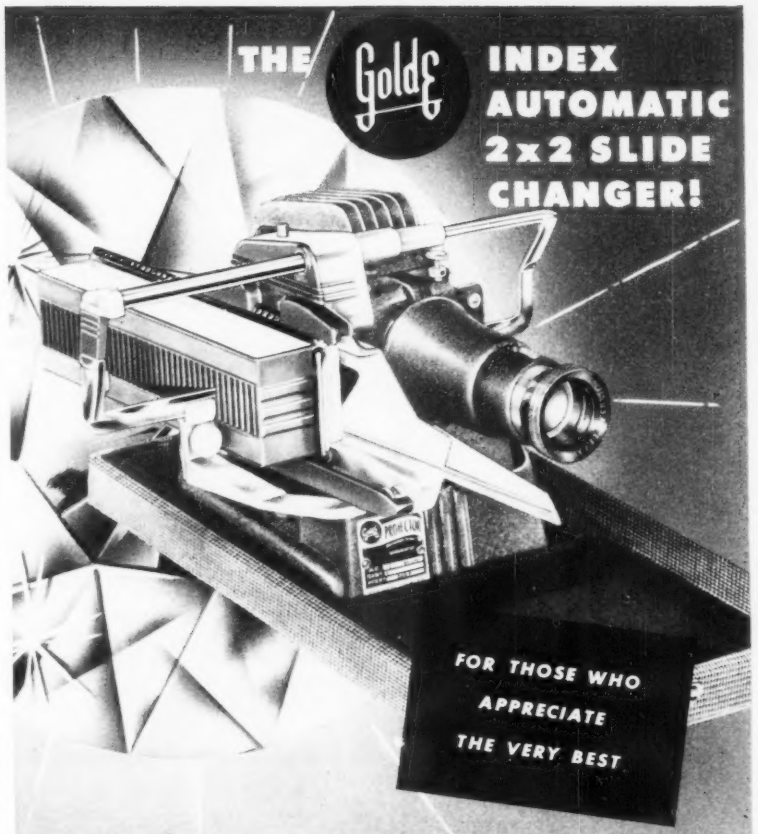
THE number of readers who participated in POPULAR PHOTOGRAPHY'S 1950 Christmas Card Contest certainly seems to prove that more and more amateurs are enjoying the fun of making their own photographic greeting cards. The editorial task of selecting ten winners from hundreds of really outstanding cards was accordingly not an easy one, and many of the 1950 entries which we had to eliminate were excellent.

A $25 check from POPULAR PHOTOGRAPHY goes to the ten winners listed below. Their cards will appear in the magazine next winter.

Don A. Crawford, Jr., Scarsdale, N. Y.
Harold Denison, Marion, Ind.
Franklyn Dillon, Bronx, N. Y.
Frank Distler, Southgate, Ky.
J. M. Hosdowich, Larchmont, N. Y.
M. H. Kesterton, Regina, Sask., Canada
M/Sgt. Harold Kyle, Hamilton, Calif.
S. L. Schoenstein, Woodhaven, N. Y.
George Seim, Woodhaven, N. Y.
M. Q. Wilson, Springhill, Ala.

When the winners were listed, it was interesting to note that half the prizes went to New Yorkers—and by a strange coincidence two of them were won by residents of Woodhaven.

The photographic skill and the wide range of novel ideas in presentation were truly impressive, and there were many clever variations of revolving discs, television and movie screens, and other familiar motifs—in black-and-white and in color. Our thanks to all of you who entered this contest—we're looking forward to next year's crop of entries.—



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Bruce Downes

(*Continued from page* 18)

Whereas in Laughlin we have the intense feeling of the poet, in Newman we have the intense vision of the painter. Consequently Newman's portraits are compositions compounded of the faces and environment of his subjects. For Newman cannot escape the visual, surface environment of the people he portrays. Their backgrounds, in fact, often completely overpower the persons, who sometimes appear as insignificant points of emphasis in the grand composition.

By now nearly everyone has seen Newman's famous portrait of the composer Stravinsky in which the immaculate design created by the piano dominates the composition. It is a classic picture, perfectly seen and communicated. It is clarion clear, a visual pleasure to see, but it tells you little about Stravinsky other than that he is a pianist. In nearly all of Newman's best pictures this phenomenon appears. Always the subject is placed in front of or adjacent to the paraphernalia of his environment so that the spectator is instantly aware of his vocation. And nearly always Newman manages to discover a superb relationship between his subjects and their backgrounds.

Newman's approach is that of the modern painter, which indeed he started out in life to be. Most of his friends are painters and his photographs can be better understood by knowing of his devotion to modern art. His studio has the immaculate quality of his photographs and it is not at all surprising to find on the wall two paintings by Mondrian whose rectangular compositions have so manifestly influenced Newman's own approach to spatial organization. This preoccupation with shapes in space is likely to lead, and sometimes does, to a portrait in which the subject has been made subordinate to the over-all effect. What Newman does is to transform the elements of background and subject into a unity that has, so to speak, a life of its own. Which means that, whether or not we are interested in the subject (the person), we can enjoy the picture for the harmonious thing it really is.

Newman almost never has to compromise on his approach. He manages on practically all his assignments to make his pictures as he would make them if he were doing the job for himself. The reason for this is fairly obvious. Newman's style in portraiture is so uniquely his own that his work is in demand for precisely that reason. It is his trade mark.

Both Laughlin and Newman have found their own personal approach to photography. Such indeed is the only approach for anyone who wishes to find fulfillment in photography. It is the way to originality, to creative satisfaction of the kind that does not require prizes or salon stickers for reassurance. It does require personal integrity, rigid self-discipline and a willingness to expose oneself to the realities as well as the culture of one's time.—

New BOOKS

YACHTSMAN'S CAMERA by Carleton Mitchell. Published by D. Van Nostrand Co., Inc., New York City. Cloth bound, 7¼x8¼, profusely illustrated, 148 pages, $5.

Here's a book that describes with fine photography and authentic word pictures the varied ways of life and the adventures one experiences on sailing yachts—both large and small. All the photographs reproduced were taken by the author. They were made on or from the decks of small sailing yachts that were cruising or racing the waters of the Atlantic coast, the Caribbean, the Great Lakes, the fringe of the North Sea, and the Baltic. Carleton Mitchell has devoted much of his text to photographic problems. The introductory section of the book is entitled "A Camera Primer." Here the author deals with photography as a general topic. He lets this chapter act as a foundation for the photographic problems dealt with in the remainder of the text. Part II of the book features subject descriptions of the pictures reproduced in Part I. Accompanying these descriptions are notes on the technical problems Mitchell encountered in making each shot. Credit must also be given to John R. Whiting for the fine job he did of designing this book.

NATURAL COLOR PROCESSES by Carlton E. Dunn. Published by American Photographic Publishing Co., Minneapolis. Cloth bound, 5½x8, profusely illustrated, 286 pages, $5.

This is the fifth edition of this volume. It brings up to date the recent developments in various color processes. The following are the chapter headings that make up this book: Simple Color Analysis; Making Color Separation Negatives; Autotype Trichrome Carbro; Autotype Wet Carbon Three-Color Printing; The Kodak Dye Transfer Process; Dye Mordanting; Eastman Color Processes; Ansco Color Processes; Colorgraph Tricolor Pigment Process; Gasparcolor; Dufaycolor; The Kodak Flexichrome Process.

FDR—A PICTORIAL BIOGRAPHY by Stefan Lorant. Published by Simon and Schuster, New York City. Cloth bound, 9x12, profusely illustrated, 160 pages, $3.95.

Here's how Franklin D. Roosevelt looked. This volume shows the way the years changed him, the faces of those he knew and liked best, and the colorful public figures who worked with and against him. This volume develops a new technique in biography. It presents an extensive text and detailed captions which are closely integrated with a vivid collection of photographs. These three elements interpret the highlights in the life and career of FDR. Among the photographs are many that have never been published before. The author, Stefan Lorant, must be given credit for having performed a monumental task in gathering the photographic and factual material for this book on the 31st president of the United States.

THE LAND OF LITTLE RAIN, with text by Mary Austin, photographs by Ansel Adams, and an introduction by Carl Van Doren. Published by the Houghton Mifflin Company, Boston. Cloth bound, 8x10¼, illustrated, 232 pages, $6.

The "land of little rain" lies between the high Sierras south from Yosemite. It is made up of the Sierra-Inyo-Mojave regions. The words of Mary Austin have painted it as it truly is—a land of beauty. A great photographer, Ansel Adams, has matched this intimate word picture with equally splendid photographs. He has captured a brilliant series of semi-factual and expressive studies of the region. They reveal not only landscape and landscape details, but also the old mining towns and settlements, the ruins and relics, and the persistent human types—both white and Indian—which have made the Southwest one of the cultural wellsprings of America.

WASHINGTON FRICASSEE, with photographs by Albin R. Meier and others, and edited by M. B. Schnapper. Published by Public Affairs Press, Washington, D. C. Paper bound, 7x10, profusely illustrated, 78 pages, $1.

Here's a humorous study of our nation's capital. A glance at most any one of the pictures in this book will make you chuckle. And you'll laugh even harder when you read the clever captions which accompany the illustrations.

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Darkroom Portraits

(*Continued from page 50*)

prints employing different darkroom techniques because I can use my own imagination and be entirely free from layouts and directions," he says. For this particular experiment he worked with a normal negative, a studio shot of Maila taken with a 4x5 Graflex and using natural light and white cardboard reflectors.

Samerjan slightly underexposed the print in the enlarger, pulled it from the tray during development, and briefly snapped on a white light to cause over-all fogging. He determined the correct length for this additional exposure by trial-and-error with test strips.

Next, Samerjan put the print through the usual fixing bath and wash, then wiped off excess water and bleached out the whites of the eyes with a small brush dipped in Farmer's reducer. The eyes then showed in sharp contrast to the slate-gray tone of the rest of the print.

Darkroom magic also enhanced a simple yet beautiful high-key portrait of Maila. The original negative was a head shot taken against a white background and lighted by a combination of floodlamps and daylight. Samerjan used double printing to combine this negative with a second one of blurred leaves, throwing the leaf negative out of focus and changing its position in the enlarger to create a soft light-and-shadow effect around the girl's head.

The leaf shot resulted from an accident, Samerjan explains. "I was shooting a fashion assignment on men's sweaters and using a college campus as location. I was standing on a ledge winding the shutter of my Graflex when my foot slipped and I lost balance. The shutter tripped accidentally while the camera was pointed at a nearby tree." On a fortunate hunch, Samerjan saved this apparently worthless negative for future use.

Samerjan aimed for a specific goal when making each picture. "I feel that some effects, handled incorrectly or without proper planning, confuse the viewer and fail to serve any useful purpose. I usually start with some particular idea or effect in mind. Unusual techniques and tricks are somewhat like seasoning —they can be unpleasant if overdone."

A dynamic approach to photography is important for the professional as well as the amateur, Samerjan feels. "A photographer can progress and improve himself only if he is willing constantly to try new techniques, different experiments, and keep his ability honed to a keen edge with new and exciting photographic accomplishments."

These interesting portraits are examples of this creed in action. And they also are examples of the striking effects that can be achieved with only a minimum of equipment but plenty of imagination. Even an accidental shot like the blurred leaf picture can be turned to good use by the photographer who maintains a creative attitude in his darkroom as well as behind his camera.—

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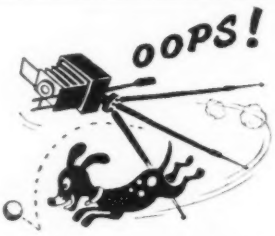

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Photographing Your Pets

(Continued from page 55)

pressions of the friskiest puppy or kitten. But ordinary flashbulbs, used efficiently, will give equally good results; the trick is to catch action at its peak.

The same familiar rules of good lighting for human portraits also apply to pet pictures. Use two light sources whenever possible. Place a flashbulb-plus-reflector (or a floodlamp) above the subject at a 45-degree angle from the camera-subject line to throw interesting cross-lighting that reveals form and texture. Place another light directly at the camera to fill in heavy shadows and add sparkle to the pet's eyes. This basic setup gives consistently good results, but you may want additional units for special effects. A single spot or small flashbulb pointed at the subject from overhead will make the animal stand out more from the background. If the pet is dark in color, separation can be increased by throwing light directly on the background.

Notice how black adds punch to the picture of four white pups, while plywood forms an unobtrusive backdrop to the portrait of a Great Dane. Keep your backgrounds equally simple. Use contrasting or neutral-color material such as a khaki army blanket, a piece of wallboard, a large sheet of wrapping paper, or a focusing cloth. For some storytelling or genre pictures the background may be an essential part of the composition, but even then it should be stripped of unimportant details.

After you have your camera loaded, lights in position, and background arranged, you're ready for the crucial step —posing the pet. Here are some suggestions that may help you in coaxing the best from your model.

Kittens are cute, but they also are among the most difficult pet subjects to photograph. Before attempting to take their pictures you should arrange your setup carefully. Place a few cushions on a couch and cover them with a cloth, then set up your camera and focus on some convenient object placed on the cushions. Carry the kittens into the room and let them play for a bit. Then put them on the cushions (here's where the assistant comes in handy) and get ready to work fast. Give them an old glove, a ball of yarn, or some other soft object to play with. Sometimes a small mirror makes a good attention-getter. Watch for cute expressions, yawns, natural poses, appealing actions. Try to catch them looking directly at the camera. When photographing a single kitten you sometimes can capture a look of mild surprise by gently dropping the animal onto a cushion.

Puppy pictures also call for careful pre-setting of lights and camera. Throw a blanket over a couch or low table, then let the pups into the room to romp and satisfy their curiosity about your camera. They may give the lens a friendly lick, so have some lens tissue handy. Let the puppies burn off excess

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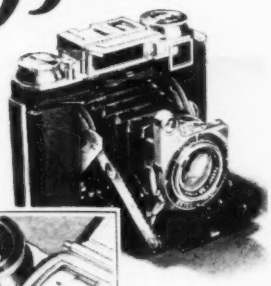

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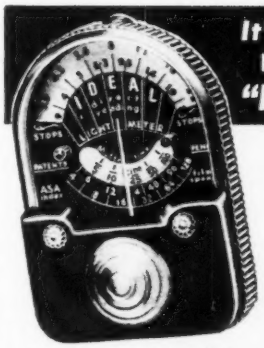

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energy before you try to pose them, but don't wait too long unless you want pictures of snoozing pups.

Have your assistant place the puppies in a prefocused spot and give them some dog biscuits or toys to keep them busy. Then hold a biscuit over your head and make strange noises. When the puppies look towards the camera in surprise, trip the shutter. Don't be easily discouraged—one good picture of these rollicking balls of fur is well worth a few wasted shots.

A full-grown dog usually is easier to pose than a puppy, especially if the animal knows you. Start your picture-making session in a pleasant way by feeding the dog a piece of meat, dogfood, or other tidbit. The assistant can stand out of the camera's field of view and offer more food to coax appealing poses and expressions from your subject. Make several pictures, always praising and feeding the pet between shots as a reward for patience and co-operation.

Good portraits of dogs can be as expressive of mood and character as human portraits. But try action shots, too, showing your pup at play with children, retrieving a stick, splashing in the water, or pointing a bird. Both indoors and out, keep backgrounds simple and strive for natural, spontaneous action. Study the illustrations shown here for ideas you can apply to your own pet photography.

In their aloof, mysterious way, cats are highly photogenic and can provide material for sure-fire pictures. But cats are unpredictable: you can't coax, tease, or force them into posing if they don't want to co-operate. Here are two practical ways of keeping restless felines in one place: put them on a high support, such as a step ladder, from which they won't dare jump down, or provide them with a spot too comfortable to leave. You might even try special posing cushions stuffed with catnip. Choice bits of food and playthings may help to hold the animal's attention, but cats usually are rather blasé about such simple devices. In the end you'll have to depend on luck, patience, and your own knowledge of cat psychology. Above all, don't alarm high-strung feline personalities with loud noises, flapping arms, or angry shouts.

Simple props and imaginative posing can inject a story-telling quality into your pet pictures. Give puppies a big bone to play with or an old shoe to worry. A ball of yarn, bright ribbon, a paper bag, a spool on a string—gimmicks like these can keep a kitten happy. Notice how props have been used with skill in the pictures shown with this article: the kitten peering over a glass bowl; chickens posed with a basket, eggs, and broken shells; a dog retrieving a cocoanut husk; a sleepy cat lying in a crushed cardboard box.

Pose a big dog with a tiny pup. Or better still, include a dog and a cat in the same picture—if the two are pals, that is. Pretty girls and children add human interest to pet pictures, but don't let people steal the show. Try fresh variations of old ideas. Experiment with different angles for a variety of effects. Try long shots, extreme close-ups, angle shots

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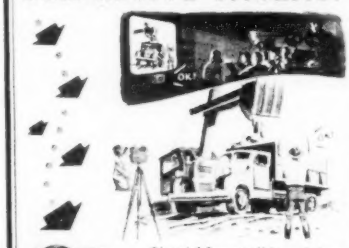

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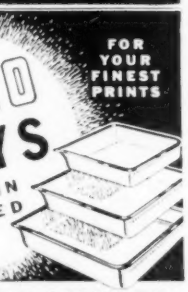

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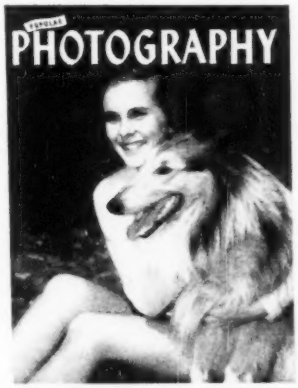
You'll want your pet to look at its best, so always groom the animal before taking its picture. Give the fur a good brushing, remove any burrs or matted lumps of fur, and arrange floppy ears and drooping whiskers to look alert. Find the camera angle most flattering to your pet.

Try making pictures in color as well as in black-and-white. But remember, color film needs plenty of light when you use the helpful combination of fast shutter speed plus small lens opening. Avoid contrasty lighting by taking advantage of a flash or reflector fill-in light. And be careful to choose a background that doesn't clash with the color of your pet's fur or feathers.

Most of what we've said has been about dogs and cats in particular, but the same general rules of lighting, focusing, and posing also apply to other animals. People with chickens, crows, parrots, lizards, mice, hamsters, and other unusual creatures are doubly able to make interesting and attractive pictures because less familiar pets are such good attention-getters.

Don't miss the near-at-hand fun of pet photography. You'll look a long time before you'll find subjects with more appeal, human interest, and picture possibilities than the pet or pets in your own home. Use the suggestions given here as a starting point, and begin to explore this fascinating field for yourself. The rewards are top-notch pictures, worthwhile records of animal companions, and a big bonus of personal pleasure.—

THE APRIL COVER



This month's cover illustration was reproduced from a 4x5 color transparency made by Edward DeLong of Randolph and DeLong Studio, Los Angeles. The photographic equipment consisted of a 4x5 Graphic View camera and an 8-inch Kodak Ektar f/7.7 lens. Sunlight and a No. 22B flashbulb provided illumination. Exposure, on Kodak Ektachrome Daylight Type film, was 1/25 second at f/12. DeLong points out that the picture was hard to get. The collie kept running back to his master each time the shutter was about to be tripped. This problem was solved by having the model, lovely Barbara Flynn, hold him in place.

Another of DeLong's fine pet pictures, showing a pair of Siamese kittens, is referred to in the article on photographing pets. It was planned as cover picture for this issue, but will appear in the color section next month.

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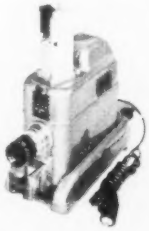

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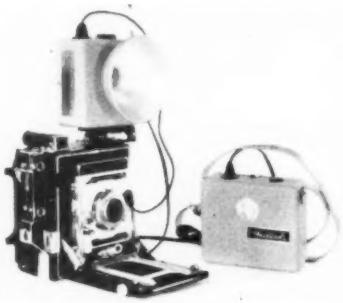
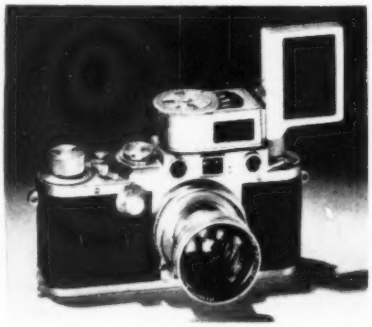


Strobonar I has new mounting bracket.

when the optical viewfinder is used. When use of the sport-finder is desired, the lighting unit is swung over to the side. The Strobonar I, with an effective exposure time of 1/2000 sec., utilizes a G-E FT-110 flashtube, and is rated at 10,000 flashes. Time interval between flashes is 12 seconds, and the light output is approximately 70 lumen-seconds per square foot at 4 feet. Designed to operate on 105 to 125-volt a-c, or from a 2-cell, d-c power pack, the Strobonar I is available with complete installation for either use. For prices of the lighting unit or the bracket, write Heiland Research Corp., 130 E. Fifth Ave., Denver, Colo.

THE KOLOR KALCULATOR, an exposure guide intended primarily for the user of 35-mm color film, is being produced by the Laurel Macon Co., 547 S. Crestway, Wichita, Kans. The device, a cardboard, circular slide rule, provides information for flash photography, synchro-sunlight work, normal exposure, and also serves as a film latitude guide. It also furnishes data for use when unusual lighting conditions prevail. For price and additional information, write the manufacturer.

LEICA OWNERS are offered the new Leica-Meter, distributed by E. Leitz, Inc., 304 Hudson St., New York 13, N. Y. Exceptionally small, light, and compact, the photoelectric exposure meter is extremely sensitive. Attached to the top of the Leica camera at the accessory clip, the unit features an ASA scale and a simplified dial which eliminates



Leica-Meter becomes integral part of camera.

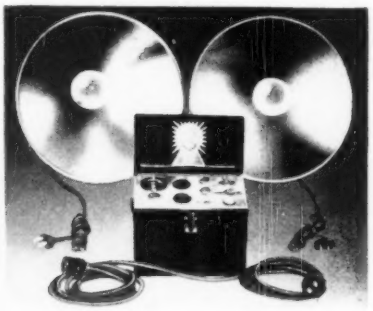
the need for transfer of scale values to a computer. Measurement range gives values for exposures from 60 seconds to 1/1000 sec. Price of the meter, with case, is $28, including F.E.T. For additional information, see you Leitz dealer or write the distributor.

THE 70-DL, a new version of the 70-DA movie camera, is announced by Bell and Howell Co., 7100 McCormick Rd., Chicago 45, Ill. Replacing both the 70-DA and the 70-DE cameras, the 70-DL has as standard equipment the 1-inch, *f*/1.9 Super Comat 4-element lens in focusing mount. In addition, a 3-lens rotating turret, a critical through-the-lens focuser, a hand crank for back-winding, a starting button lock, a 23-foot film run, and a range of seven camera speeds, from 8 to 64 frames-per-second, are provided. Salient feature of the 70-DL is the new parallax-correcting viewfinder, which is adjustable from 3 feet to infinity, in eight steps, matching the viewfinder field exactly with the camera-lens field. It offers a new focusing eyepiece; a measuring index mark; a three-objective rotating turret, with objectives available for all Bell and Howell focal lengths from .7 to 6-inch lenses; new optics, with increased brightness, sharpness, and contrast; and a ¾-inch clearance for photographers who wear eyeglasses. Price of the camera with

Viewfinder corrects for parallax on 70-DL.

coated 1-inch, *f*/1.9 Super Comat lens, is $369.95. With coated 1-inch, *f*/1.4 Taylor, Taylor, Hobson Ivotal, in focusing mount, the price is $459.95; with coated 1-inch, *f*/2.5 Ansix, in focusing mount, the price is $341.95. All prices include F.E.T. For additional information, write Bell and Howell Co.

AN INCANDESCENT FLASH UNIT, the Inca-Flash, distributed by Besinger and Co., 139 N. Clark St., Chicago 2, Ill., is now available. The unit makes use of 60 and 100-watt lamps, which are overloaded with a surge of power for brief intervals, supplying a light

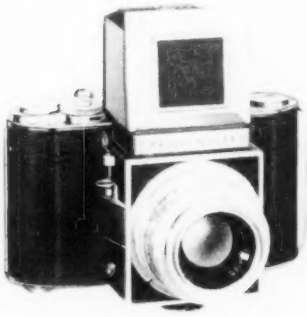


Unit supplies added power to normal lamps.

output comparable to that of small-sized flashlamps. The incandescent lamps last for 200 to 300 flashes, and provide a peak short enough to stop a moderate amount of action. Recharging requires very little time between flashes. Lamps are used in ordinary flood reflectors, and can be synchronized with the camera or fired on open-flash. Available in two models, the Inca-Flash 260 fires two 60-watt lamps or one 100-watt lamp, while the Model 460 fires four 60-watt or two 100-watt lamps. Total lumen output is about the same with either 60 or 100-watt lamps. Basic units include the power pack, 8-foot a-c power cord, and 8-foot extension for the synchronizer cable. Built into the power pack are a flash/focus switch for steady or flash illumination, and a push-button switch for open flash. A cord with a push-button switch, for remotely controlled open flash, is available as an accessory. Unit measures 3½x5½x6½, and weighs just over three pounds. For price and additional information, write the distributor.

AN ALL-METAL ENLARGING EASEL, the Precise, is now offered by American Photo Laboratories, 28 N. Loomis St., Chicago 7, Ill. Featured are sliding masking bands, white focusing surface, heavy metal base, adjustable paper guides, and dimensions graduated in sixteenths of an inch. The easel takes paper sizes up to 11x14, and is priced at $7.50, including F.E.T. For additional information, write the manufacturer.

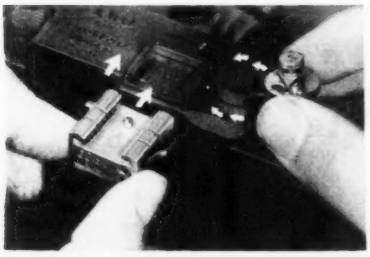
THE FORMER REFLEX KORELLE, now known as the Master Reflex, is again available on the American market, distributed by Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. The single-lens reflex camera makes 12 2¼x2¼ pictures on 120 roll film. Featuring is focal-plane shutter with speeds



Single-lens reflex makes 2¼x2¼ pictures.

from 1 second to 1/1000 sec., the camera is synchronized for flash with either flashlamps or electronic flash units, and includes a built-in delayed action mechanism. A lever advances the film and cocks the shutter in a single operation, and a double-exposure preventative device is also present, as well as a sport finder, built into the focusing hood. Of all-metal construction, finished in chrome and leather, the Master Reflex, with T-coated, f/2.8 Zeiss Tessar lens, sells for $199.50, including F.E.T. For additional information, write the distributor.

A FLASH SYNCHRONIZER for Leica cameras, which can be used with either electronic flash units or conventional flashlamp installations, is announced by Geiss-America, 6424 N. Western Ave., Chicago 45, Ill. Known as the Geiss-Kontakt, the synchronizer provides positive flash synchronization for all models of the Leica camera except the Standard and



Synchronizer fits accessory clip of Leica.

the Model IIIF. The unit is installed by the user, and accepts the Kalart PC and Heiland 62 cords. Synchronizing at speeds up to 1/500 sec., with any type of flash lamp or gaseous discharge tube, the Geiss-Kontakt fits into the accessory clip of the Leica, and will in turn accommodate all accessories designed to fit the clip. The unit is priced at $19.95. For additional information, write Geiss-America.

AN ANNIVERSARY MODEL of the Elwood Enlarger, the SP-25, is now available to darkroom workers. The SP-25 replaces and supersedes the SP-2, and offers a full range of enlarging and condensing lenses to accommodate negatives from 35 mm to 5x7. Offering a negative to paper distance of 49 inches, with a bellows extension of 17 inches, the SP-25 features vertical or horizontal projection, and ability to enlarge or reduce. Included among the new features are adjustable enclosed roller masks which mask off undesirable sides of negatives. The unit is available with either a condensing reflector or condensing lenses, and interchangeable lamp houses. Interior metal parts are coated with a dead-black cotton flock to eliminate

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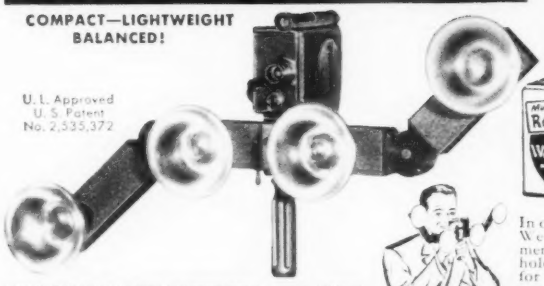

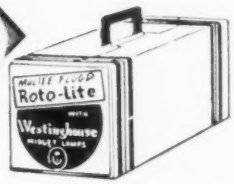

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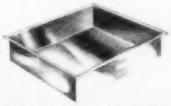

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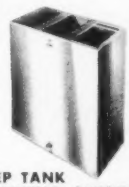

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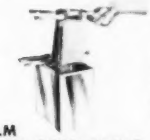

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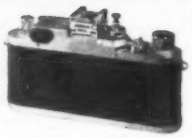

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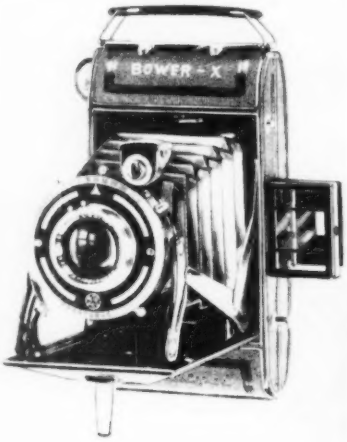
internal reflections. Price of the enlarger, complete with 200-watt enlarging lamp, negative carrier, 7-foot cord, color slide, 4 enclosed roller masks, cast baseboard, and 10-inch double mounted condensing lenses, but without projection lens, is $188. Same unit as above, except with 8-inch condensing lenses, $165. Same unit with 6½-inch condensing lenses, $145, and comparable unit with condensing reflector instead of condenser lenses, $118. Available accessories include tilting lens board, tilting table, recessed lens board, and lens extension unit. For additional information, write Elwood Pattern Works, Inc., 125 N. East St., Indianapolis, Ind.

A FOLDING CAMERA made in the U. S. Zone of Germany, the Bower-X, is now being distributed by Saul Bower, Inc., 114 Liberty St., New York 6, N. Y. Designed to use 620 roll film, the Bower-X makes eight 2¼x3¼ pictures, or sixteen 1⅝x2¼ pictures. The camera has front lens focusing from three feet to infinity; built-in flash synchronization; body shutter release, cable release



Folding camera has built-in synchronization.

socket, and a shutter release at the lens position; self-erecting front; two tripod sockets; waist-level and eye-level viewfinders; leveling rest; leather bellows; and carrying strap. The camera weighs 24 ounces, and measures 6⅝x3½x1½ inches. Standard lens equipment is a coated *f*/4.5 Schneider Radionar, and two shutters are available; the Vario with speeds of 1/25 to 1/200 sec., and the Prontor S, speeds 1 second to 1/250 sec. The Prontor S shutter has a delayed action device. For price and additional information, write the distributor.

AN ENLARGING MASKING EASEL, accurate and easy to read, has been announced by Eastman Kodak Co., Rochester 4, N. Y. The Kodak Masking Easel, 11x14, has a non-warping masonite base with felt-covered bottom, 2-inch masking arms, and a spring mechanism which holds the arms in position, but which does not interfere with easy movement. A support is also available which facilitates easy paper loading. The easel provides for adjustable margins of any size between ½ and ¾-inches, and index markings graduated in fourths of an inch. Priced at $19.75, the easel is available at dealers. For more information, write the manufacturer.

TITLING ENTHUSIASTS will be interested in the Magic Master Letter Set, manufactured by Joseph Struhl Co., 867 Broadway, New York, N. Y. Using plastic letters, numerals, and figurettes, titles are placed against a specially treated background to which they adhere. No pins, tabs, magnets or glue are required. Letters can be lifted off the background and used again. Plastic material is washable. A special wood base is supplied with the backgrounds, which are available in black or red. Each set contains 480 letters, numerals and figures, in three type styles. A deluxe set is available with colored letters. For price and additional information, write the manufacturer.

A COPYING INSTALLATION for use with 35-mm cameras is announced by Heitz & Lightburn, 16 W. 90th St., New York 24, N. Y. The Alpa Macrostat is an easily

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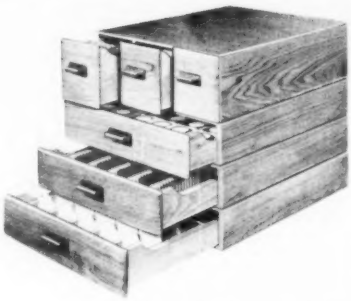

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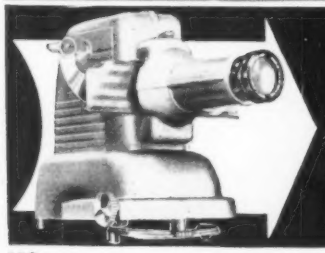

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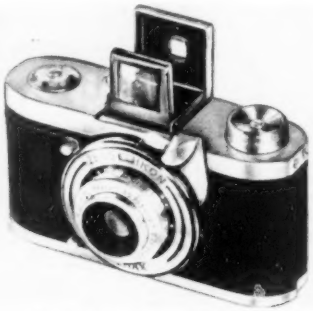
assembled stand with a table fixture, a two-piece pillar 2 feet, 9 inches high, a camera clamp with arm, two reflectors on flexible arms, and a two-sided mirror, also on a flexible arm. Included are two ground spikes, for field work. The entire unit weighs less than 8 pounds, and can be stored in a small suitcase. The Macrostat is intended for copying work, and for indoor and outdoor close-up photography. Price of the unit is $82.50, including F.E.T. For additional information, write the distributor.

SLIDE OWNERS now have available to them four new models of slide cabinets and slide file cases made by Racab, Inc., 65 S. 11th St., Brooklyn 11, N. Y. Especially designed for owners of small collections of 2x2 slides, or for large collections in which subjects are filed and stored separately, Model N-100, of leatherette-covered plywood with hinged cover and snap lock, holds 100 glass bound slides or 300 readymounts, and sells for $3.25. An economy model, of cardboard, and with box-type detachable cover, sells for $2. The Red-E-File cabinets, leatherette covered plywood, contain moulded plastic drawers with numbered index strips and cards. Model N-200 holds three drawers, and each drawer accommodates 100 glass-bound slides or 300 readymounts, and sells for $10.75. Model N-200 has a hinged cover, and holds one drawer accommodating 200 glass slides or 600 readymounts. Models N-200 and N-300 are equipped with carrying handles. For additional information, write the manufacturer.

A NEW CAMERA, the Tenax, by Zeiss-Ikon, is made available in America by the Ercona Camera Co., 527 Fifth Ave., New York 17, N. Y. The Tenax uses 35-mm film cartridges,



Tenax is designed for rapid shooting.

and produces 1-inch-square pictures. A trigger-like lever at the front of the camera is depressed immediately after an exposure is made, advancing the film and cocking the shutter in a single operation. The Tenax also features a Compur Rapid shutter with speeds to 1/500 sec., internal synchronization, and an optical viewfinder. With T-coated *f*/3.5 Zeiss Tessar lens, the price is $89.50; with coated *f*/3.5 Novar lens, price is $66. For more information, write the distributor.

A B-C EXTENSION is being marketed by the Jen Products Sales Co., 419 W. 42nd St., New York 18, N. Y. Called the Jen-Flash Captor Extension, the device will operate with any mechanical shutter, and the focal-plane shutters on Leica, Kardon, Nicca and Canon cameras, at speeds ranging from 1/60 to 1/1000 sec. Featuring a 5-inch chromed paraboloidal reflector, bayonet-base socket, and tripod bushing in the base, the extension is designed for use with any B-C synchronizer. Price of the unit is $16.95, including F.E.T. For further information, write the manufacturer.

THE REFLEX FOCUS BEAM, a device which makes it possible to focus twin-lens reflex cameras in subdued light, or even total darkness, is offered by Sutz Products Co., 8020 S. Halsted St., Chicago 20, Ill. Approximately the size of a cigarette pack, the Focus Beam projects a brilliant target beam through the optical system of the camera. The target image also serves as an aid to composition. A small flashlight lamp and two penlite cells furnish illumination for the target beam. Rubber-covered clamps secure the unit in the camera focusing hood, and the unit is instantly removable. In operation, the target beam, projected through the viewing lens, is thrown on the subject, and by moving the lensboard, as in normal focusing, the target beam is brought into sharp focus on the subject. Sutz also offers a reflex rangefinder for use with twin-lens reflex cameras. The rangefinder resembles a lens-

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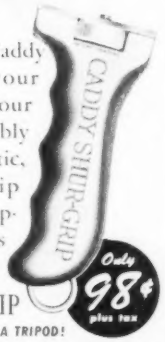

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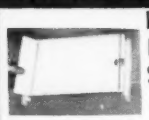

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or write to A. J. Ganz Co. 7457 Melrose Ave., Los Angeles 46, Calif.

adapter with a cross-shaped insert, and slips over the viewing lens. When the camera is out of focus, two distinct images appear on the entire area of the groundglass. As the subject is brought into focus, the two images come into register. For prices on both units, and for additional information, write the manufacturer.

PHOTOGRAPHERS are offered the Viewlex X-32 and X-33 slide projectors for 2x2 slides. The unit makes use of a light multiplying optical system which is said to double the effective wattage of the projection lamp. Featuring flat field projection, a slide carrier which straightens warped slides, and speedy focusing, the projector has a die-cast aluminum body finished in gray hammertone. The unit is rustproof. Model X-32 has a coated 5-inch, f/3.5 Rotar lens, and uses a 150-watt lamp. Model X-33A utilizes a coated 7-inch, f/3.5 color-corrected Laxtar lens, a 200-watt lamp, and motor fan cooling. The Laxtar lens is available for the Model X-32 at slight extra cost. For price and additional information, write Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, N. Y.

KODACHROME PROFESSIONAL Sheet Film, once the standard material of the professional color worker, will be withdrawn from the market about June 1. In announcing its decision, Eastman Kodak Company made it clear that Kodachrome as manufactured in amateur still or 8 and 16 mm movie sizes will not be affected. Ektachrome, which was released in 1947, has been improved to a point where the manufacturers feel that it can be employed wherever a professional color transparency is required.

NEWS NOTES: Container Corporation of America, 38 S. Dearborn St., Chicago 3, Ill., announces publication of a Descriptive Color Names Dictionary, a 64-page supplement to the company's Color Harmony Manual. The book is a complete guide to names of colors as used in the United States. For additional information, write Container Corp.

A. J. Ganz Co., 112 N. Hayworth, Los Angeles 36, Calif., now has available the "Draype" towel holder for photographic darkrooms. To buy the unit, see your dealer or write the manufacturer.

Edwal Scientific Products Corp., Ringwood, Ill., has published a booklet called "Facts for Success in the Darkroom," available free by writing the company at the above address.

Brumberger Co., 34 Thirty Fourth St., Brooklyn 32, N. Y., announces a new illustrated catalog of their products, available free by writing to the company.

Photo Research Corp., of 127 W. Alameda Ave., Burbank, Calif., is marketing the PRC Exposure Meter Tester, used to accurately test the exact performance of any type of photoelectric exposure meter now on the market. For complete information, write the manufacturer.

The Mirro-Mount Co., 316 W. 39th St., New York 25, N. Y., announces a new transparency mount. The device is used to keep color slides in a permanent album, and enables the viewer to look at the slide as it lays flat in the album. Write for information.

Greenberg Publishers, 201 E. 57th St., New York 22, N. Y., announces that they will shortly begin to issue a series of Modern Guides for each of the popular cameras now on the American market. The Guides will be pocket-sized, and will sell at popular prices.

Raygram Corp., 145 E. 32nd St., New York 16, N. Y., announces the manufacture of an 8-inch size in the Stainless Steel Roller, by the Stainless Products Co. The roller is available from Raygram.

General Electric, Nela Park, Cleveland 12, Ohio, announces the publication of "G-E Photo Lamp Data," a handy guide for photographers. The revised booklet contains complete new tables providing the correct exposure data for using G-E flood and flashlamps. The booklet is available from dealers, and from the Inquiry Bureau of G-E, at the above address.

Eastman Kodak Co., Rochester 4, N. Y., announces the closing of two of its foreign branch offices. The Company states that "changes in the international situation have necessitated closing" the Czechoslovakian branch and processing station in Prague, and the branch office in Shanghai, China.

Jiffy Enterprises, Inc., Victory Bldg., Philadelphia 7, Penn., announces the appearance of the Jiffy picture hanger. The hanger requires no nails, and can be mounted on any wall surface. The device utilizes an adhesive-backed tape. For further information, write the manufacturer.

The National Production Authority has announced the appointment of Nathan D. Golden as director of the motion picture-photographic products division. Prior to his new assignment, Golden was chief of the motion picture division of the Bureau of Foreign and Domestic Commerce of the Dept. of Commerce.

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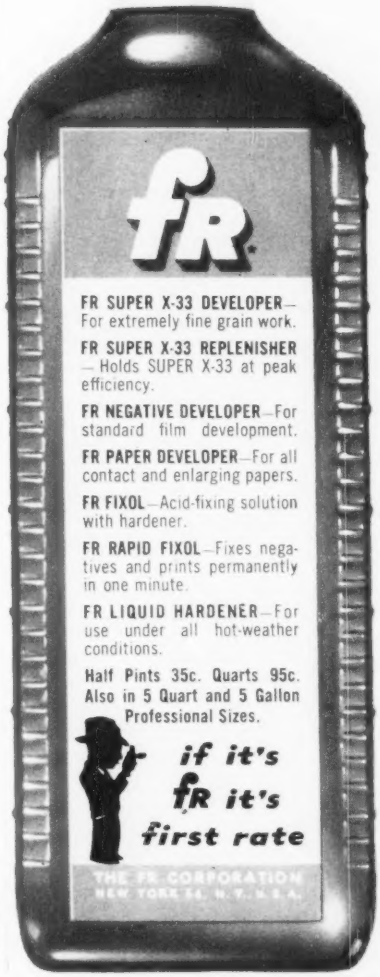

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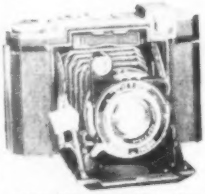

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Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of the Photographic Society of America.

1951 Seattle International Exhibition of Photography*, Seattle Photographic Society, Seattle, Washington.

Closes March 15.
Entry fee $1 for four prints.
On exhibit at Seattle Art Museum, April 4 through May 6.
For information and entry blank write Ray B. Pollard, 4063—56th Ave. S. W., Seattle 6, Wash.

First Salon of Wild Bird Photographs*, New York State Museum, Albany, New York.

Closes March 25.
No entry fee required, four prints allowed.
Entries must be of birds indigenous to New York State, although negatives need not be exposed in New York.
On exhibit at the State Museum, April 1 to May 31.
For information and entry blank write W. J. Schoonmaker, New York State Museum, Albany 1, N. Y.

20th Annual Boston Salon of Photography*, Boston Camera Club, Boston, Massachusetts.

Closes March 25.
Entry fee $1, four prints allowed.
On exhibit at Boston Camera Club, April 22 to 28.
For information and entry blank write Selma Koehler, 122 St. Stephen St., Suite 14, Boston 15, Mass.

7th Louisville International Salon of Photography, Louisville Photographic Society, Louisville, Kentucky.

Closes March 31.
Entry fee $1, four prints allowed.
On exhibit at J. B. Speed Art Museum, Louisville, April 28 to May 20.
For information and entry blank write Ernest T. Humphrey, 4722 Burkley Ave., Louisville 8, Ky.

4th Annual Exhibition of Marine Photography*, James River Camera Club, and Mariners Museum, Newport News, Virginia.

Closes March 31.
Entry fee 25 cents for each print, minimum of $1.
On exhibit at Mariners Museum during April.
For information and entry blank write T. P. Holt, 1416 Ferguson Ave., Newport News, Va.

1951 Baltimore International Salon of Photography, Baltimore Camera Club, Baltimore, Maryland.

Closes March 31.
Entry fee $1, four prints allowed.
On exhibit at Enoch Pratt Free Library, Baltimore, April 17 to May 7.
For information and entry blanks write Vernon N. Kisling, 2527 Creighton Ave., Baltimore 14, Md.

2nd International Rose Color Slide Exhibition*, Reading Rose Society and Berks Camera Club, Reading, Pennsylvania.

Closes April 2.
Entry fee $1, four slides allowed.
Entries must be slides showing outdoor-grown roses.
On exhibit at Reading during April.
For information and entry blank write Blair M. Sleppy, FSA, Berks Camera Club, 550 N. 11th St., Reading, Pa.

52nd Annual Photographic Salon, Portland Society of Art, Portland, Maine.

Closes April 4.
Entry fee $1.
On exhibit at L. D. M. Sweat Memorial Art Museum, Portland, April 15 to May 13.
For information and entry blank write Bradford Brown, Portland Society of Art, L. D. M. Sweat Memorial Art Museum, 111 High St., Portland 3, Maine.

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3X4 ---- .55	5X7 -- $1.50
3¼X4½ -- .65	8X10 -- $2.75

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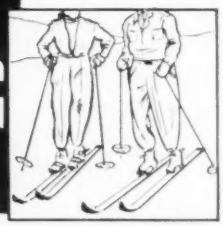

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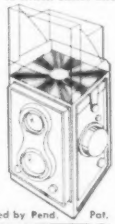

The Hartley Field Lens is a flat Fresnel-type lens that can be installed in any reflex camera with picture size 2¼x2¼. The Magni-Clear Spot in the center contains no concentric rings, permitting more effective use of the camera magnifier for extra sharp, critical focusing. The Hartley Field Lens is easily installed by the camera owner.

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7th Canadian International Exhibition of Color Photography, Toronto Camera Club, Toronto, Ontario, Canada.

Closes April 7.
Entry fee $1, four prints allowed.
On exhibit at Royal Ontario Museum Theater, Toronto, April 16 through 18.
For information and entry blank write W. J. Blackhall, Toronto Camera Club, 2 Gould St., Toronto, Ont., Canada.

2nd International Exhibition of Photography, Barrow Photographic Society, Barrow-in-Furness, Lancaster, England.

Closes April 7.
Entry fee $1, four prints or six slides.
On exhibit at Barrow Town Hall, May 12 to 19.
For information and entry blank write J. L. Smettem, 253, Ainslie St., Barrow-in-Furness, Lancaster, England.

4th International Exhibition of Photography, Sydney University Photographic Society, Sydney, Australia.

Closes April 9.
Entry fee $1, four prints allowed.
Entries open only to graduates, undergraduates and faculty of any university or college.
On exhibit at Sydney University, April 30 to May 4.
For information and entry blank write Bern Stephens, Sydney University Photographic Society, The Union, University of Sydney, Sydney, N.S.W., Australia.

59th International Salon of Photography*, Toronto Camera Club, Toronto, Ontario, Canada.

Closes April 10.
Entry fee $1, four prints allowed.
On exhibit at Toronto, April 30 to May 12.
For information and entry blank write Rex Frost, Toronto Camera Club, 2 Gould St., Toronto, Ont., Canada.

4th International Salon of Speleological Photographic Art, National Speleological Society, Washington, D. C.

Closes April 15.
Entry fee 25 cents per picture, up to a maximum of $1 for four or more prints. This fee is not required if the photographer wishes to donate his prints to the Society. Entries are limited to pictures showing some phase of caving, underground or above, but containing a cave scene or recognizable appurtenances of speleology.
On exhibit at the Smithsonian Institution, Washington, during Nov., 1951.
For information and entry blanks write the National Speleological Society, 1770 Columbia Rd., N. W., Washington 9, D. C.

3rd New York International Color Slide Exhibit*, Color Slide Club of New York, New York.

Closes April 18.
Entry fee $1, four slides allowed.
On exhibit at Central High School of Needle Trades, New York City, May 4 and 7.
For information and entry blank write Dr. R. B. Pomeroy, 745 Fifth Ave., New York 22, N. Y.

13th Annual International Exhibition of Nature Photography*, Science Museum Photographic Club, Buffalo, New York.

Closes April 27.
Entry fee $1 for black-and-white or color, four entries allowed in each class.
On exhibit at Buffalo Museum of Science, May 15 through June 10.
For information and entry blanks write Ruth F. Sage, 49 Johnson Park, Buffalo 1, N. Y.

17th New York PPA International Salon, Pictorial Photographers of America, New York, New York.

Closes April 28.
Entry fee $2, four prints allowed.
On exhibit at American Museum of Natural History, New York City, June 3 to 17.
For information and entry blank write Karl Kunkel, 326 E. 39th St., New York 16, N. Y.

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90mm Elmar f/4		69.50
90mm Elmar f/4, chrome	133.00	99.50
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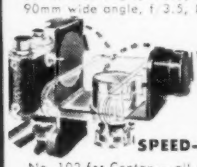

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Filmed with the cooperation of the Army, the Navy and the American Red Cross.

IN CASE OF ATOMIC ATTACK...
You must know what to do!

Timely, 20-minute film *shows* what to do if you get no warning • where to find shelter • what materials you need in school, factory, office or home • how to know when you are safe, and much more important information that can *save your life.*

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CONTESTS *and* MARKETS

CONTESTS

POPULAR PHOTOGRAPHY announces its 1951 Picture Contest, open to photographers anywhere in the world. The contest opens March 9, and entries must be postmarked before midnight, July 14. Competition will be in two divisions, black-and-white, and color, with each division being judged separately. Judges will be the editors of POPULAR PHOTOGRAPHY. No entry fee is required, and any number of black-and-white prints, color prints, and color transparencies may be submitted. There are no restrictions as to subject matter or size in either division. Prints may be either mounted or unmounted. Hand-colored prints are not eligible, but chemically toned prints are. Pictures which have been published in, accepted for publication by, or are under consideration by any other photographic magazine are not eligible. Publication in media other than photo magazines does not disqualify entries. Prizes to be awarded will be United States Savings Bonds, Series E—total value of awards, which is maturity value of the Bonds, is $25,000. There will be 55 awards in the color division, and 225 prizes in the black-and-white division. Prize-winners who are not United States citizens will receive, in lieu of Bonds, the amount of the purchase price of the Bond award. In case of ties, duplicate prizes will be awarded. Entrants who win prizes will be required to furnish original negatives before prizes will be awarded. Negatives of prize-winning pictures become the exclusive property of POPULAR PHOTOGRAPHY. For a complete list of prizes, full contest rules, and official entry blank, see pages 82-83 of this issue. Rules and entry blanks are also available from your local photographic dealer or photofinisher.

INTERNATIONAL CHOIR DIRECTORS LEAGUE, in conjunction with its journal, *Choir Guide*, announces the Choir Photo Contest. Competition closes June 30, with entries limited to black-and-white prints, any size. Contest entries will be judged in two classes, general and candlelight. The latter class will consist of photographs of choirs or choral groups as they appear in a candlelight concert, service, or performance. Prizes totaling $750 will be awarded to five winners in each class. Prints must bear the name and address of the photographer, and the name and address of the subject choral group. Pictures of professional choirs and choral groups are not eligible. For complete information, and to submit entries, write Choir Photo Contest, Choir Guide Magazine, 166 W. 48th St., New York 19, N. Y.

MARKETS

ANSCO, INC., is currently interested in buying black-and-white photographs for use in its advertising program. People, particularly young people, are preferred as subject material. Pictures should feature action, and human interest, and have strong poster value. Children with pets, parents with babies, teen-age capers, sports, and other pictures with story-telling qualities, are also desired. In keeping with these categories, candid-type photography would best reflect Ansco's style of advertising. Close-ups are favored, and all pictures must have been taken on Ansco film, with negative sizes $2\frac{1}{4}$ x $2\frac{1}{4}$ or larger. Payment will vary, depending upon potential use in Ansco advertising. Model releases must be available, and negatives will become the property of Ansco, Inc. Photographers whose pictures are accepted will be supplied with duplicate negatives, and they may use them in making pictures for editorial use or for exhibition purposes. Send prints *only* to Advertising Dept., Ansco, 175 Clinton St., Binghamton, N. Y.

HOH LIGHTHOUSE, a house organ of D. W. Haering and Co., Inc., is interested in purchasing unusual and appealing photographs of lighthouses. These photographs will be used as front and back covers of the publication, and for illustrative material within the body of the book. For further information, write D. W. Haering Co., P. O. Box 6037, San Antonio, Tex., or 205 W. Wacker Dr., Chicago 6, Ill.

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From any size transparencies

4 x 5 50c | 5 x 7 $1.00 | 8 x 10 $2.00

Minimum order $1

Prints 25¢ 2¼ x 3¼

PROCESSING: ANSCO & EKTACHROME Roll Film 24 hours—120-620, 35mm mtd....Only 90c roll

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35 MM FINE GRAIN

DEVELOPED AND ENLARGED 2

TO SUPERB 3¼ x 4½ SALON PRINTS

On selected single-weight glossy paper, each print individually enlarged, dodged and cropped, including Mercury Rolls. 20 exp. roll — $1.50.

On Double-Weight Matt Paper

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Rush film today or write for FREE Mailing Bag, samples and complete Price List of all our services. Money Back if not Satisfied.

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- Continuous Drain from Bottom
- 10-Day Money-Back Guarantee

Washes 60 DW 8 x 10's thoroughly in 25 min. Also handles 11 x 14's. Thousands in use.

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2¼x3¼	30c	3x4	50c	4x5	75c	5x7	$1.25
3½x4	40c	3½x4½	50c			8x10	$2.00

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E-Z-JECT SLIDE FILE

Dispenses 1 slide at a time with a POP-UP action

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Unique new transparency mount! Paste into your photo album, like a snapshot. Presto, no mounting no tweezer of any kind—just slip in and see your color slides in their glorious third dimensional beauty.

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Finest Quality Ansco

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		Dup.
2¼ x 3¼	$0.50	$0.40
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Ektachrome rolls $1.10
Slides 4x5 50c ea. 2.50
Ansco color 35mm (mfd.) 12 exp. 12 exp. 1.00

APRIL SPECIAL

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Include return postage on all orders.

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Quality Mail Order Photo Finishers

35mm -- $1.80

35mm ROLLS developed, vaporated, enlarged by electric eye, 3½x4½—$1.80. 20 exposure rolls—$1.10. Extra enlargements 3½x4½ 5c each. No. 127 split candid rolls 10 exposures—enlarged to 3½x4½—55c. No. 127 and 120, 8 exp. rolls enlarged to 3½x5—60c. No. 120 or 620, 12 exp. rolls enlarged to 3½x4½—75c. No. 120 or 620, 16 exp. rolls enlarged to 3½x5—90c. Extra enlargements 3½x5 5c each. Postage prepaid in U.S.A.

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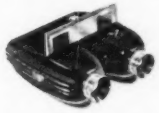

Precision designed, battery operated viewer for STEREO-REALIST SLIDES. Self illuminated—beautiful plastic—adjustable eyepieces —optical glass lenses

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Daylight model, same design

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Buy Keys Stereo Viewers at photographic stores and counters or sent prepaid if cash with order.

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17 x 22 INCH

MELODI JAMES

PAT HALL

You'll Want To Frame This One!

YOU ALSO RECEIVE
- COLOR SLIDE—2 x 2, mounted for projection, of a Hollywood model.
- SALON PHOTO—Beautiful print of a Hollywood starlet last released.
- FILM STRIP—An actual sample of a movie featuring lovely Marla Adams.

PLUS—this illuminated "STARLET PORTFOLIO" introducing scores of Hollywood Starlets and Models.

ONLY $1 FOR ALL FIVE!

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BLACK & WHITE EASTMAN—DUPONT	ANSCO COLOR
36 Exp. RELOADS 2 $1	#235—Safety—A.S.A. 12
25 Ft. $1 • 100 Ft. $3.50	20 Exp. RELOADS 2 $1.
ALL PRICES POSTPAID	25 FEET BULK $7.50
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BULK FILM: (PLUS-X)
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New Bulk Color packaged by "Ansco"
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E. K. 35mm Kodachrome Daylite or Tungsten
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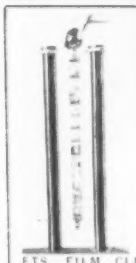

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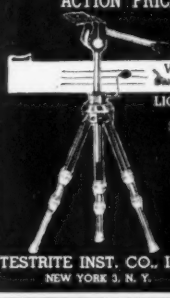

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- *Exakta Photography* shows you whether the image is sharply focused. You actually see that it is well lighted, well composed—and you see it in natural size. This means there is little chance of making errors.
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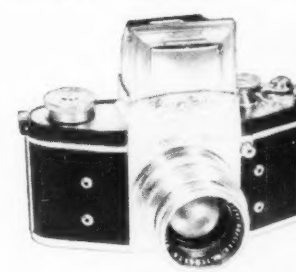
- *Exakta Photography* is picture taking with the Exakta "V", the 35mm single lens reflex camera that incorporates a generation of experience in miniature photography—precision built by the world-famous Ihagee Camera Works in Germany. Only the finest lenses are available for the Exakta "V". There is a vast variety of standard, high speed, telephoto, and wide angle lenses for every purpose. The Exakta "V" permits 29 shutter settings ranging from 1/1000th of a second to 12 full seconds. A built-in self timer permits delayed, self-release settings from 1/10th to 5 seconds. The Exakta "V" has built-in flash and speedlight synchronization. The Exakta "V" is a photographic instrument at a moderate price that deserves serious consideration by every camera user.



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